

HIGH FIDELITY

APRIL 1973 75¢
08398

LAB TESTS REPORTS
Ortofon M-15E pickup
Dokorder 9100 tape recorder
Dual 1229 changer
Pioneer CS-R700 speaker
Superscope R-250 receiver

How to Play Antique Records on Stereo Equipment



West, Bruce and Laing

Loggins and Kilgus

Supergroups



HAZEL GREEN KY
MR. DAVID BUCHANAN
HAZEL GREEN ACADEMY
D. FEB 74

41332

What Is the Classical Conspiracy ?

Why Classical Recordings Are Moving Again



NOT AN OMNI. NOT A STRAIGHT SHOOTER. BETTER THAN EITHER.

Fisher ST-550 Studio Standard Speaker System

Drivers	15" woofer, two 1½" midrange domes, two 2" cone tweeters, two 1½" side-dispersion domes (total of 7)
Dispersion	"Controlled" type (neither omni nor directional)
Power-handling capacity, rms	300 watts for 2 sec. 100 watts for 60 sec. 50 watts long-term average

A solo guitar that appears to stretch from wall to wall. A singer whose mouth seems fifteen feet wide. If you like that sort of thing, you can have it with omnidirectional speakers that use reflected sound for dispersion.

You can also have shrunken orchestras and choral groups with narrow-dispersion speakers that use straight-firing drivers only.


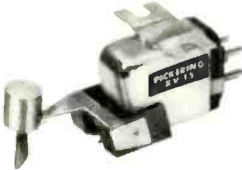
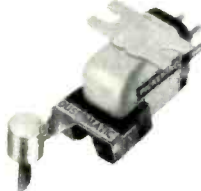


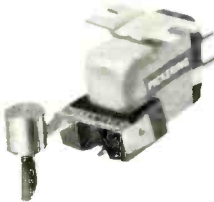


Or you can have *controlled dispersion*. The new alternative developed by Fisher and available in the new ST-550 speaker as well as other systems in the Studio Standard series.

Controlled dispersion gives you the big sound of an omni combined with the correctly focused solo details of a "straight shooter." The best of both worlds.

Prices start at \$199.95. The top-of-the-line ST-550 shown here is \$349.50* For detailed technical literature, write to Fisher Radio, HF-4, 11-40 45th Road, Long Island City, N.Y. 11101.

FISHER
Studio-Standard

The right Pickering cartridge for your equipment is the best cartridge money can buy.

<p>XV-151200E DCF 1200</p>  <p>MANUAL TRANSCRIPTION TURNTABLE</p> <p>AUTOMATIC TRANSCRIPTION TURNTABLE</p>	<p>XV-15750E DCF 750</p>  <p>MANUAL TRANSCRIPTION TURNTABLE</p> <p>AUTOMATIC TRANSCRIPTION TURNTABLE</p>	<p>XV-15400E DCF 400</p>  <p>MANUAL</p> <p>MANUAL/AUTOMATIC</p>	<p>XV-15350 DCF 350</p>  <p>MANUAL</p> <p>MANUAL/AUTOMATIC</p>
<p>XV-15200E DCF 200</p>  <p>MANUAL/AUTOMATIC</p>	<p>XV-15150 DCF 150</p>  <p>MANUAL/AUTOMATIC</p>	<p>XV-15140E DCF 140</p>  <p>CHANGER</p>	<p>XV-15100 DCF 100</p>  <p>CHANGER</p>

There's a "right" Pickering cartridge for every record player, and only Pickering has developed a way for you to be absolutely certain you select the "right" cartridge for your high fidelity music system.

It is a simple way for you to precisely match one of our XV-15 (100% Music Power) cartridges to whatever kind of record player you have or plan to buy. It's called Dynamic Coupling Factor - DCF for short.

We have taken virtually every record player and pre-analyzed the vital variables affecting cartridge design and those related to the engineering features of the various turntables and changers. So, no matter what

equipment you own or plan to purchase, there is a Pickering XV-15 cartridge exactly "right" for it. The DCF number enables you to select the proper Pickering XV-15 cartridge in relation to a particular type of playback equipment to achieve maximum performance.

If you're ready to buy your next cartridge, be certain you end up with the Pickering XV-15 cartridge that's best for your system. *Have your Pickering high fidelity dealer show you our DCF Chart, or write Pickering & Co., Inc., Dept. G, 101 Sunnyside Boulevard, Plainview, N. Y. 11803.*

 **PICKERING**

"for those who can hear the difference"

The **100%** Music Power Cartridges

All Pickering cartridges are designed for use with all two and four-channel matrix derived compatible systems.

CIRCLE 42 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

music and musicians

- Leonard Marcus THE CLASSICAL CONSPIRACY 4
- George A. Blacker ANTIQUARIAN'S DELIGHT 14
A collector of 78s discusses his favorites
- Robert Long QUADRAPHONICS KEEPS THEM . . . BUSY 20
Bernstein and Boulez tackle a new medium
- Gene Lees "THE SANDPAPER" REVISITED 26
A cinematic turkey lays a musical golden egg
- Peter G. Davis THE CLASSICAL UPSURGE 60
From renaissance to avant-garde, a new generation is tuning in
- Henry Edwards THE ROCK GROUP SPINOFF 65
Where do the new supergroups come from?

audio and video

- TOO HOT TO HANDLE 28
- NEWS AND VIEWS 30
- Aural museum displays . . . Underwater recordings
- EQUIPMENT IN THE NEWS 34
- EQUIPMENT REPORTS 39
- Dokorder 9100 tape recorder
- Ortofon M15E Super phono cartridge
- Pioneer CS-R700 speaker system
- Dual 1229 automatic changer
- Superscope R-250 receiver
- George A. Blacker and Robert Long
- HOW TO PLAY OLD RECORDS ON NEW EQUIPMENT 48
Your stereo rig can be adapted to bring out the beauty of antique 78s

record reviews

- Andrew Porter CABALLE AS NORMA 69
Preview of the role as she may one day sing it?
- R. D. Darrell STOKOWSKI AT NINETY 72
A London recording reveals his undiminished powers
- Paul Henry Lang AT LAST: IPHIGENIE EN AULIDE 74
Gluck's masterpiece survives Wagner's "improvements"
- CLASSICAL 76
- Beecham Society offerings . . . Cherubini's Missa Solemnis
- David Hamilton SIR THOMAS REISSUED 102
- Robert C. Marsh
- THE NEW ENGLAND CONSERVATORY ON DISC 106
- IN BRIEF 108
- LIGHTER SIDE 110
- London's Passport Series . . . Hurricane Smith
- JAZZ 116
- Billy Strayhorn/Johnny Dankworth . . . Clark Terry
- R. D. Darrell THE TAPE DECK 124
- Smetana rarities . . . Benzedrined Brandenburgs

etc.

- LETTERS 6
- Big-band boom . . . Whose best records? 6
- PRODUCT INFORMATION 9
- An "at home" shopping service 117
- ADVERTISING INDEX 116



Recording all around. See page 20.



Bringing out the beauty. See page 48.



Classics on the upsurge. See page 60.

Lipi High Fidelity is published monthly by Billboard Publications, Inc. at New York, New York 10036. Copyright © 1973 by Billboard Publications, Inc. The design and contents are fully protected by copyright and must not be reproduced in any manner. Second class postage paid at New York, New York and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa and for payment of postage in cash. Yearly subscription in U.S.A., Possessions and Canada \$7.95 in Pan American Union \$8.95; elsewhere \$9.95. Single copies 75¢. Indexed in Reader's Guide to Periodical Literature. Change of address notices and undelivered copies (from 3579) should be sent to High Fidelity, Subscription Department, P.O. Box 14156, Cincinnati, Ohio 45214. Please state both old and new addresses when requesting change.

Current and back copies of High Fidelity and High Fidelity/Musical America are available on microfilm from University Microfilms, Ann Arbor, Michigan 48106.



The Classical Conspiracy

In his article beginning on page 60, Peter G. Davis proposes that classical record industry leaders get together "to present a united front, take a hard look at the common problems, and find some workable solutions."

Some months ago HIGH FIDELITY invited the heads of the classical record companies (or classical divisions of record companies) to a luncheon in order to provoke them with one question: Why is there no organization promoting classical music? Sure, individual companies are trying to push their own classical "products": London puts up a Zubin Mehta billboard, Columbia advertises Bernstein records, RCA promotes its "Best of . . ." packages. In other words, one company tries to cut a bit more from the classical pie at the expense of the other companies. But who is baking more pie? Who is trying to reach the forthcoming generation with the message that classical music is not just the hypocritically praised weapon of the Daddy-Establishment-Tuxedo class, but it can actually be—*gasp!*—fun? After all, the Country Music Association had propelled the once miniscule market for hillbilly music into the second most profitable category of recordings in the United States today: country-and-western music. If we really believe that great music has a significant place in today's world, why don't the concerned organizations form a classical CMA?

It was, in fact, the pursuit of my own personal fun that prompted me to call the luncheon, and hopefully to instigate such an association. True, if more Americans had the "classical disease," HIGH FIDELITY would attract more readers. But also true, if the classics lost all their appeal, we could always follow the lead of most FM stations, the *New York Times*, and most other media and spend the bulk of our musical energies on more ephemeral artistry. But then I wouldn't have as much fun in my job.

Happily, the proposal to form such an organization met with near-unanimous approval. An organizing committee was elected to form a cadre around which other interested parties could rally. Our first job was to enlarge the sphere of our interest to include classical music publishers, radio stations, licensing organizations, concert managers—eventually even the general public. We also had to determine a plan of action and—the most hairy project of all—to adopt a name.

Most of the participants wanted to avoid using the death-at-the-box-of-fice perjorative "classical" in the organization's title, but Tom Frost, director of Masterworks for Columbia Records, held the fort and instilled courage in us all by pointing out that *that* was what we were all talking about and *that* was the common word. Anything else would be phony. Since we were all acting like conspirators anyway, my own suggestion to dub us "The Classical Conspiracy" was adopted, as was the logo at the head of this column (I never could draw anything but the "Kilroy Was Here" picture on which it is based, although I do passably with the outline of a sitting cat).

The amount of talent—that is, hard-headed business talent—that joined the Classical Conspiracy's cadre was heartening: Besides Tom Frost, there was R. Peter Munves, classical music director of RCA Records; Richard Kaye of the Concert Music Broadcasters and manager of WCRB in Boston; Terry McEwen, manager of the classical division of London Records; Martin Bookspan, co-ordinator of concert and symphonic activities for ASCAP; James Lyons, editor and publisher of the *American Record Guide*; Teresa Sterne, director of Nonesuch Records; Sheldon Gold, vice president of Hurok Concerts; Leo Hofberg, general manager of Argo Sight and Sound; M. Scott Mampe, classical a & r director of Philips Records; David Rothfeld, vice president, divisional merchandise manager of E. J. Korvette's; Stuart Pope, managing director of Boosey & Hawkes; Arnold Broido, president of the Music Publishers Association and president of the Theodore Presser Co.; Lloyd Gelassen, publicity director for Polydor; Omus Hirschbein, board member of the Association of College and University Concert Managers; and myself, who was elected chairman.

Now that we have organized and taken "a hard look" at "common problems," I can hardly wait to find out what "workable solutions" we come up with. I hope to have a report in this column in the not too distant future.

Next month we present two provocative articles, one by a law professor, to safeguard your pocketbook, **WHAT YOU SHOULD KNOW ABOUT WARRANTIES**, the other by a musician, to stimulate your sensibilities, **PUCCINI: FORERUNNER OF FASCISM?**

LEONARD MARCUS

LEONARD MARCUS
Editor

NORMAN EISENBERG
Executive Editor

WAYNE ARMENTROUT
Managing Editor

KENNETH FURIE
Recordings Editor

ROBERT LONG
Audio-Video Editor

SHIRLEY FLEMING
Editor, Musical America Section

EDITH CARTER
Associate Editor

WILLIAM TYNAN
Special Projects Editor

ROY LINDSTROM
Art Director

ROBERT MADDOCKS
Associate Art Director

MORGAN AMES
ROYAL S. BROWN
R. D. DARRELL
PETER G. DAVIS
HENRY EDWARDS
ALFRED FRANKENSTEIN
HARRIS GOLDSMITH
DAVID HAMILTON
DALE HARRIS
DONAL HENAHAN
MIKE JAHN
MILES KREUGER
PAUL HENRY LANG
GENE LEES
ROBERT C. MARSH
H. C. ROBBINS LANDON
Contributing Editors

STANLEY BINDER
Circulation Manager

CLAIRE N. EDDINGS
Associate Publisher and
Director of Advertising Sales

WARREN B. SYER
Publisher

Cover by Roy Lindstrom

ADVERTISING

Main Office: Claire N. Eddings, The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300.
New York: 1515 Broadway (1 Astor Plaza), New York, N.Y. 10036. Telephone: 212-764-7300. Seymour Resnick, Eastern Adv. Mgr.

New England: The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300. Russell Gilchrist.
Chicago: Billboard Publications, Inc., 150 North Wacker Dr., Chicago, Ill. 60606. Telephone: 312-236-9818. Leonard Levine.

Los Angeles: Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069. Telephone: 213-273-7040. Andrew Spanberger.

Nashville: Billboard Publications, Inc., 1719 West End Ave., Nashville, Tenn. 37203. Telephone: 615-329-3925. Robert Kendall.

London: 7 Carnaby St., London W.1, England. Telephone: (01) 437-8090. Andre de Vekey.
Frankfurt/Main: Eschersheimer Landstrasse 69, Frankfurt/Main, West Germany. Telephone: (0611) 590805-6. Walter B. Rios.

Milan: Piazzale Loreto 9, Milan 20131, Italy. Telephone: 28.29.158. Germano Rusclto.

Tokyo: Billboard Publications, Inc., Comfy Homes 7B 6-6-28, Akasaka, Minato-Ku, Tokyo, Japan. Telephone: 586-0264. Hiro Tsutsui.



When you make a better cartridge the world beats a path to your door.

From the U.S.

"Separation was tops... square wave response outstanding. We tracked it as low as 1/4 gram."

Audio Magazine

"Among the very best. The sound is superb. Frequency response was flat within $\pm 1\frac{1}{2}$ dB from 20-20,000Hz. Compliance measured 35×10^{-6} cm/dyne."

High Fidelity

"The I.M. distortion at high velocities ranks among the lowest we have measured. A true non-fatiguing cartridge."

Stereo Review

From Great Britain

"A real hi fi masterpiece. A remarkable cartridge unlikely to wear out discs any more rapidly than a feather he d lightly against the spinning groove."

Hi-Fi Sound

"A design that encourages the hi-fi purist to clap his hands with joy."

Records and Recording Magazine

From Canada

"One of the world's greatest cartridges," Dealer's Choice,
Scotty's Stereo.

Sound Magazine

From Japan

Grand Prize for cartridges in first all Japan Stereo
Component competition.

Radio Gijutsu Magazine



Write for your free
"Empire Guide to Sound Design."

EMPIRE Scientific Corp. 1055 Stewart Avenue, Garden City, New York 11530
Canada: 65 Martin Ross Avenue, Downsview, Ontario



Circle No. 85 on Reader Service Card

letters

Stokowski and His Orchestra

Every age has its memories—and mine, which date back nearly fifty years, include Leopold Stokowski as one of the great. Today, at ninety, he has left Philadelphia and New York, where he helped make so much music history, but he has left behind perhaps the most impressive set of recordings yet made—not only with the Philadelphia Orchestra, which he made what it is, and with many other orchestras, but most recently with the American Symphony Orchestra—truly “his” orchestra—which he founded a decade ago.

As a musician privileged to work with members of the American Symphony, I can say that they are the best trained and best prepared I know. And what can one say of Stokowski's recent Vanguard recording with the American Symphony of Tchaikovsky's Fourth Symphony except to marvel once again at his ability to get players to perform together so excitingly? I hope enough people will care so that this fine ensemble will not melt away, as did the NBC Symphony after Toscanini's retirement.

Baird Hastings
New York, N.Y.

Editor Leonard Marcus devoted his February editorial to the (apparent) untimely demise of the American Symphony Orchestra. Fortunately, there is no end in sight to Stokowski's recording activity—a major reason for the conductor's move to London. For his latest release, see this month's feature review of the Stokowski "Sixtieth Anniversary Concert."

Changing Tastes

I very much enjoyed Owen Lee's fine article “America's Changing Tastes in Popular Music” [October 1972], but I differ with Mr. Lee

in one respect. It is the youth of America whose tastes have changed. We who grew up on the kind of music played in the Twenties, Thirties, and Forties—which was really known as the big-band era—still love and search for it today amid all the crash and noise of this modern-day music (if you can really call it music). I am a record collector with a library of over 1,500 records and still growing—most of it music from the era of the “Lucky Strike Hit Parade.” I am continually searching for 78s, 45s, and LP re-recordings of the great and beautiful music of the past. I would hate to have Mr. Lee think that nobody today appreciates the music of yesteryear.

William J. Prifer
Harrisburg, Pa.

Having grown up on a diet of rock-and-roll—and finding it still possible to include it in my daily menu along with big-band and other creditable music—I find it highly insulting when Gene Lees writes off all rockers in his article “Where Did All the Bands Go?” [January 1973]. He says: “There always has been a lot of bad popular music around, and that is the kind that the public seems to love most.” What about the extremely “good” and virtuosic music of a Peter Townshend or an Ian Anderson in rock? Their music is far from dying. Few musicians are as competent or imaginative as the very best in rock. Nor can most be like Ellington, Basie, Kenton, or Ellis.

Richard Duski
Los Angeles, Calif.

Finding Classical Records

Occasionally I note articles bemoaning the fact that classical music is a liability for the record companies. My experience over the years in trying to buy such records makes me think they can't be too concerned with the problem. If they really want to sell their records, why don't they check their distributing practices?

I frequently order records reviewed favorably in HIGH FIDELITY. Most of the time they must be special-ordered, since dealers here do not and cannot carry large stocks. After that is

done, I wait—one month, two, three, four, five, or six, and once I waited a year and a half for a record that is still listed in Schwann (and that was four or five years ago!).

The distributor for this part of the country is in Seattle, and I'm told that if they do not have a record in stock they wait until they receive a sizable number of requests before ordering. With a not too popular record, that means a long wait. Can't something be done?

S. M. Nunn
Portland, Ore.

We couldn't agree more that faulty distribution is a prime ingredient in what's popularly known as “the classical crisis.” The subject is discussed by Peter G. Davis in “The Classical Upsurge” in this issue.

Pressing Problems Solved

I am one of the unfortunate record collectors who have been victimized by defective merchandise, and I am also one of the most vocal complainers. However I feel that I should give credit where credit is due.

I had some bad Columbia pressings, and wrote directly to Columbia Records. I received prompt, courteous service from C. F. Clarkson, who is in charge of consumer relations. Within two weeks I was supplied with excellent pressings. I have since dealt with Mr. Clarkson several times, and each time received the same superior service.

It is not often that we see a company stand so well behind its products, and I hope this letter encourages HF readers to buy more Columbia products.

R. P. Flessner
Streator, Ill.

Your correspondents are too tough on RCA records. It is true that the sight of a cartridge doing a belly dance through the grooves of some RCA discs I've bought lately would give a stunt-pilot butterflies in his stomach. Nevertheless when one sends away to Mr. Stan Evans at RCA Records, Indianapolis 46219, for a replacement copy (if, like me, one fondly nurses the hope that RCA may have learned to press them flat in the interim), the replacement arrives in a top-quality cardboard mailer.

C. Wasitynski
New York, N.Y.

Whose Best Records?

After reading “The Best Records of the Year” [December 1972], I am uncertain as to who is responsible for the selections. Of course I understand that the three “First-Prize Winners” are the selections of the Jury. But what about the others? They do not appear to be the choices of the Preselection Committee, since they do not include the Brahms First and *Sacre du printemps* performances by the NHK Symphony, which Mr. Marcus states were “well received.” I assume that all recordings that were played for the Jury were recommended by the Preselection Committee. Were the records listed perhaps Mr. Marcus' own selections?

Milton Roberts
Atherton, Calif.

Mr. Marcus replies: All the records listed under “The Best Records of the Year” were indeed se-



The big bands—in this counterculture era is anybody listening?

IMPROVE YOUR HEARING FOR \$200.

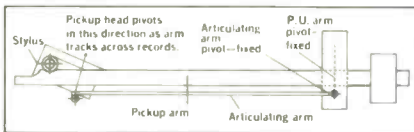
Sometimes high fidelity people lose sight of what it's all about: Sound.

The ultimate test of any piece of high fidelity equipment is what you hear.

That's why, of all the statements made by equipment reviewers about our Garrard Zero 100, the most significant were these:

"Using identical virgin records, and virgin styli in identical good cartridges, the Zero 100 on occasion sounded markedly 'crisper' than other turntables." *Rolling Stone*.

"A listening test proves to bring new life to many records, noticeably reducing distortion on the inner grooves." *Radio Electronics*.



"From about 7 in. diameter to runout, the Zero 100 delivers considerably less distortion and greater definition than with the same pickup mounted in a standard arm. The improvement in sound quality is notably impressive."

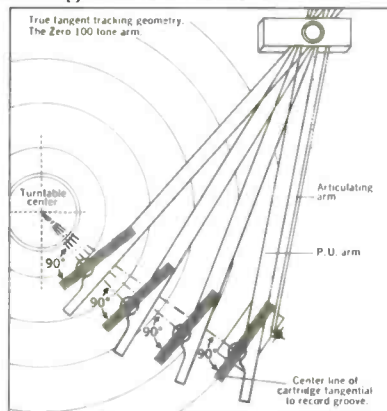
Elementary Electronics.

"The articulated arm of the Zero 100 produced less distortion, and therefore greater definition, on high-level, musically complex passages, from the inner grooves."

Hi-Fi Stereo Buyers' Guide.

That's what reviewers actually

heard when they tested the first automatic turntable with Zero Tracking Error. This is, to our knowledge, the first time a turntable has been given credit for making records sound better.



Cartridges and other components, yes. But never a turntable — until the Zero 100.

By this time you probably know how we achieve Zero Tracking Error. The principle of the articulating arm, continually adjusting the angle of the cartridge so it is always at a 90° tangent to the grooves, is a simple one. But the ingenious engineering and the development of the precision pivots to make the principle work, took several years.

But enough from us. Let's go back to what the reviewers say about the Zero 100.

"It probably is the best arm yet

offered as an integral part of an automatic player." *High Fidelity*.

"All of these features combined into one automatic turntable make news, even though some are found on other units. Only in the Zero 100 are they all put together." *Audio*.

When *Audio* talks about "all of these features" they're referring to such things as our magnetic anti-skating, variable speed control, illuminated strobe, viscous-damped cueing, 15° vertical tracking adjustment, patented Garrard Synchro-Lab synchronous motor and our exclusive two-point record support in automatic play.

But all of this gets back to our original point. It is the sound that makes the difference. After all, a \$200 record player should give you a really meaningful difference. And the high fidelity experts agree that people who own a Zero 100 will hear better than people who don't.

If you'd like to read the reviews in full detail, we'll send them to you along with a complete brochure on the Zero 100 and the Garrard line. Write to: British Industries Company, Dept. D-23, Westbury, N.Y. 11590.

GARRARD ZERO 100

The only automatic turntable with Zero Tracking Error.

Mfg. by Plessey Ltd. Dist. by British Industries Company



IT'S FREEBIE TIME

Columbia has a great new blank tape and we want you to start using it.

That's why we're offering a freebie.

Until the end of April, we will give you, absolutely free, one of Columbia's new **FAIL-SAFE** 40-minute blank cassettes when you buy two Columbia blank cassettes of any length.

Just tear off the perforated "NOTICE" paragraph from two Columbia blank cassette labels, write your name and address on the backs, and send them to us. The mailman does all the work.



(One Freebie to a customer!)

COLUMBIA

Blank Recording Tape



Columbia Magnetics, Dept. 51/09 CBS, Inc., 51 West 52nd Street, New York, N.Y. 10019

CIRCLE 14 ON READER-SERVICE CARD

Model AT15S cartridge shown in Model AT1009 tone arm.



THE HOT TIP IS SHIBATA ...and audio-technica!

The only phono stylus tip designed for the new discrete 4-channel records is the new Shibata multi-faceted stylus.

It's the stylus we include on our new AT14S, AT15S and AT20SL Audio-Technica Dual Magnet

audio-technica.

cartridges. To give you correct, long-lasting performance from discrete 4-channel records. And better sound from any matrix record or present stereo disc as well.

Audio-Technica Dual Magnet cartridges are brand new and loaded with features. Like a separate, independent magnetic system for each side of the stereo groove. And smooth response to 45,000 Hz and beyond. Plus very low moving mass for superior tracing ability.

Get a tip from leading audio showrooms throughout the country who are now stocking and recommending the Audio-Technica Dual Magnet cartridges. For every modern record you own.

*Patents pending

AUDIO-TECHNICA U.S., INC., Dept. 43F, 1655 W. Market St. Fairlawn, Ohio 44313

CIRCLE 7 ON READER-SERVICE CARD

lected by the Preselection Committee. The performances by the NHK Symphony were live performances in Montreux; the orchestra was on a European tour while the HIGH FIDELITY/Montreux International Records Award Jury was deliberating.

A Vote for Brüll

I am writing to correct a memory slip that mars the letter from Robert Commagere, president of Genesis Records [February 1973]. He mistakenly recalls that Maestro Zsolt Deáky "thought the Rheinberger by far the best of the four concertos" he recorded for Genesis with the Nürnberg Symphony Orchestra.

What happened is this: Mr. Deáky expressed the opinion that, between the Rubinstein Fifth Piano Concerto and the Rheinberger, the Rheinberger was the better work. That was before he had conducted our sessions for the works by Dreyschock, Brüll, and Raff. When we were involved in the session that produced the Brüll, Mr. Commagere interrupted to voice his opinion that the Brüll concerto ought to be dropped. Mr. Deáky and I disagreed and managed to persuade him to allow us to continue. After the final session, Mr. Deáky—in considering the musical merits of all five pieces taped—observed that he thought the Brüll the best work of them all.

I distinctly remember the look of surprise on Mr. Commagere's face when Mr. Deáky said this. In fairness to Mr. Deáky, who is not now in the country, I want to set the record straight.

Frank Cooper
Butler University
Indianapolis, Ind.

"Watered-Down" Romantics

I would like to protest the cuts in two of Vox's recent recordings on *Candide*. In Rubinstein's *Ocean Symphony*, only five of the original seven movements are presented. Two scherzos—movements four and six—are juxtaposed in this arrangement, making absolutely no sense musically or logically. The structure and continuity of the music are severely weakened.

Joachim Raff's Third Symphony (*Im Walde*) has cuts in the second movement and extensive cuts in the fourth. As recorded, the last movement ends much too abruptly and unconvincingly. Having heard the complete work on tape performed by Bernard Herrmann, I find these unjustifiable cuts weaken this most enjoyable symphony. (A low recording level on Side 1, obscuring much of the music's detail, doesn't help much.)

Why revive these lesser-known Romantics in "watered-down" editions? Recordings should present the original pieces intact, with

Your attention is directed to the possibility of variances in prices printed in this and previous issues because, as we go to press, a dollar devaluation has been announced, and many foreign currencies are "floating."

Here's your **FREE**

HIGH FIDELITY

“at home” shopping service!



It's easy! All you do is use the Reader Service card at right . . .

HIGH FIDELITY's Reader Service Department will take it from there. It's as simple as 1, 2, 3!

1 Just circle the number on the card that matches the number below the ad or editorial mention that interests you.

You'll also find the key numbers for advertised products in the Advertiser's Index.

2 Then type or print your name and address. Don't forget your zip code, it's important!

3 Drop the card into the mail. No postage is needed if mailed in the United States.

You'll receive literature, colorful brochures and specifications about the products that interest you . . . free and without obligation!

Subscribe today by filling out the subscription order card on the reverse side of this page.

First Class
Permit No. 111
Cincinnati, Ohio

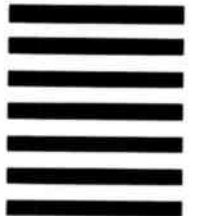
BUSINESS REPLY MAIL

No postage stamp necessary if mailed in the United States

Postage will be paid by—

HIGH FIDELITY

Subscription Dept. 73
P.O. Box 14156
Cincinnati, Ohio 45214



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165

• PLEASE TYPE OR PRINT •

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

I am a subscriber I am not a subscriber



USE THIS POSTAGE-FREE CARD TO

DOUBLE

YOUR LISTENING
AND READING ENJOYMENT

Now you can enjoy
the best in both musical
worlds — in one colorful magazine:
HIGH FIDELITY/MUSICAL AMERICA.



SUBSCRIPTION ORDER FORM

- Please enter a one year subscription to HIGH FIDELITY/MUSICAL AMERICA in my name. I'll receive 12 issues of HIGH FIDELITY, plus about 32 pages per issue of news and reviews of important musical happenings throughout the world—concert, opera, etc.—for only \$14.
- Please enter my subscription to HIGH FIDELITY only. I want to take advantage of your special offer of 15 issues for only \$9.47.

- | | |
|---|---|
| <input type="checkbox"/> New Subscription | <input type="checkbox"/> Payment enclosed |
| <input type="checkbox"/> Renewal | <input type="checkbox"/> Bill me |

Name _____

Address _____

City _____ State _____ Zip Code _____

For postage outside U.S.A., Possessions: Add \$1.00 for HIGH FIDELITY/MUSICAL AMERICA subscription (12 months); add \$2.00 for HIGH FIDELITY subscription (15 months).



First Class
Permit No. 111
Cincinnati, Ohio

BUSINESS REPLY MAIL

No postage stamp necessary if mailed in the United States

Postage will be paid by—

HIGH FIDELITY

Reader Service 73
P.O. Box 14306
Annex Station
Cincinnati, Ohio 45214



For the full story of music and music makers today, be sure to include MUSICAL AMERICA as part of your HIGH FIDELITY subscription.

In 32 sparkling pages, MUSICAL AMERICA covers the live musical scene *completely*. You'll get news, reviews and reports of important musical events all over the world—written by critics who know the score and how to write about it with wit as well as authority. You'll meet today's outstanding conductors, composers and performers... learn how they work and live... what they think and say about music—and about each other.

MUSICAL AMERICA adds a new dimension to HIGH FIDELITY—and to your enjoyment of music. Use the postage-free card to start copies coming your way regularly.

(MUSICAL AMERICA is available only by subscription... and only with HIGH FIDELITY. It is not sold on newsstands. Another important reason for you to use the subscription card now.)

The awesome responsibility of being the very best.

Leadership means responsibility. At Pioneer we do not accept this lightly. This is dramatized magnificently by the new SX-828. As the top of the great Pioneer line of receivers, the SX-828 is extravagantly endowed with increased performance, greater power, unsurpassed precision and total versatility.

Providing 270 watts of IHF music power (that's 60+60 watts RMS at 8 ohms, with both channels driven), there's more than enough power to fill your world. And it's consistently controlled throughout the 20-20,000 Hz bandwidth with direct-coupled circuitry and dual power supplies.

Suburbia, exurbia or inner city. It makes no difference to this superior

performer. Advanced FET/IC circuitry brings in each FM station smoothly and cleanly as though it's the only one on the dial. Small wonder with 1.7uV FM sensitivity and 1.5dB capture ratio.

Music lovers will have a field day with a complete range of connections for 2 turntables, 2 tape decks, 2 headsets, 2 microphones, 3 pairs of speakers, an auxiliary, plus 4-channel terminals, when you want them.

And Pioneer really pampers you with features like: a new and exclusive fail-safe circuit to protect your speakers against damage and DC leakage, a super wide angled dial that eliminates squinting, loudness contour, FM muting, mode and speaker lights, click-stop tone

controls, dual tuning meters, hi/low filters, audio muting, and even a dial dimmer to set a more amorous mood.

At \$429.95, including a walnut cabinet, the SX-828 is overwhelmingly the very best receiver at its price. It completely fulfills Pioneer's responsibility of leadership. Hear it at your Pioneer dealer.

U.S. Pioneer Electronics Corp.,
178 Commerce Rd., Carlstadt,
New Jersey 07072

West: 13300 S. Estrella, Los Angeles
90248 / Mid-west: 1500 Greenleaf,
Elk Grove Village, Ill. 60007 /
Canada: S. H. Parker Co., Ont.

 **PIONEER**[®]
when you want something better



SX-828 AM-FM STEREO RECEIVER

Does your favorite music blow your mind or just mess it up?

Koss Stereophones put your favorite music where it belongs. In your head. Not lost forever in the walls of your living room.

After all, who should hear your favorite music? You or the walls of your living room? Not to mention your family or neighbors who'd rather hear something else. Like hearing themselves think. Or their favorite television show.

World all your own

Put on Koss PRO-4AA Stereophones and you're in a world all your own. Immersed in Brahms' First or Beethoven's Fifth . . . or turned on to the Moody Blues. Patented fluid-filled ear cushions seal in the sound and seal out the unwelcome noise. So nobody disturbs you . . . and you don't disturb anybody else.

You hear more with Koss

You'll hear more of Brahms' First the first time you put on Koss Stereophones than you've ever heard with speakers. Because Koss mixes the sound in your head instead of scrambling it on your walls. The unique Koss acoustical seal around your ears produces a rich, deep bass without boominess or distortion. Yet highs are always brilliantly clear and uniform because



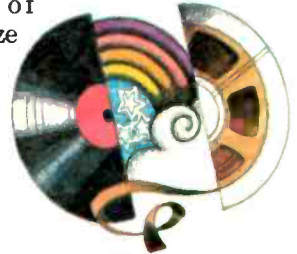
they're focused only on your ears . . . not on the walls of your room.

Worth hearing

Why should the Koss PRO-4AA Stereophone be so superior? Because it contains the first driver designed exclusively for Stereophones. A unique diaphragm with 4 square inches of radiating area. And an extra large 1-inch voice coil that's virtually "blow out" proof. In other words, the Koss PRO-4AA was designed from the start to provide the finest sound ever achieved in a dynamic headphone. And it does . . . with a clean, uncolored response 2-full octaves beyond the range of other dynamic headphones on the market. And with a typical frequency range of 10-20,000 Hz. In fact, High Fidelity Magazine rated the PRO-4AA a "superb" headphone. But then, everyone who has heard the Sound of Koss rates it superb.

Enjoy a new music library

Take your favorite tape or record to your Hi-Fi Dealer and listen to it thru a pair of Koss PRO-4AA Stereophones. The extra sound you get in the Sound of Koss will amaze you. In fact, you'll hear so much more from your music that buying a Koss PRO-4AA Stereophone is like getting a whole new music library.



Hearing is believing

Hear the Sound of Koss at your local Hi-Fi Dealer or Department store. Or write for our 16-page color catalog, c/o Virginia Lamm, Dept. HF-272. Once you've heard the Sound of Koss, you'll never want to mess around with anything else. From \$15.95 to \$150.



KOSS STEREOPHONES
from the people who invented Stereophones

KOSS CORPORATION

4129 N. Port Washington Ave., Milwaukee, Wis. 53212
Koss S.r.l., Via dei Valtorta, 21 20127, Milan, Italy
CIRCLE 39 ON READER-SERVICE CARD

accurate sound reproduction, so the listener can judge the merits of the music for himself. What can be Maestro Kapp's justification for taking cuts in a piece lasting under fifty minutes (the Raff Third)?

Vox has been one of the leaders among domestic labels in recording the unfamiliar Romantics and deserves praise for its efforts. Yet with so many symphonies still awaiting revival (those of Carl Reinecke and Niels Gade; the Raff Nos. 1, 2, and 4; the Richard Strauss F minor—to name a few) I hope better taste and common sense will be shown in future releases.

Norman Cooper
Teaneck, N.J.

Righting the Rag

Arnold Shaw's enthusiasm for the recent ragtime recordings, and for the Scott Joplin phenomenon in particular [October 1972], is well founded, but his review errs in several serious details.

The alleged debt of Tin Pan Alley to ragtime in the matters of form is mistaken. Rags were generally constructed by a building-block method: A succession of four or five musically complete sixteen-measure sections were joined, resulting in a number of possible patterns, such as (including repeats) AA BB CC DD. It might even be possible to exchange sections of one rag with those of another. Such an exchange would be unthinkable in pop; the four eight-measure sections of pop are unalterably linked by melodic designs and unity of key.

Mr. Shaw is correct in considering ragtime a source of jazz, but it is hardly a "missing link," for this relationship has long been recognized. Further, this emphasis is misplaced in claiming the derivative significance of the "blue note," as this is not a prominent feature of rag. The earlier blues, and other less formalized Afro-American idioms, such as work-songs and field-shouts, are more probable origins of the "blue note."

Finally, Mr. Shaw joins a host of other highly considered writers in making the category of "ragtime" too inclusive: Despite its published designation, *Star Dust*, by virtue of its rhythmic and structural character, is decidedly not a rag.

Edward Berlin
New York, N.Y.

High Fidelity, April 1973, Vol. 23, No. 4. Published monthly by Billboard Publications, Inc., publisher of Stereo, Stereo International, Modern Photography, American Artist, Billboard, Vend, Amusement Business, Merchandising Week, Music Labo, Photo Weekly, Gift & Tableware Reporter, Record & Tape Retailer, Record Mirror, Discografia Internazionale, World Radio TV Handbook.

High Fidelity/Musical America. Edition published monthly. Member Audit Bureau of Circulations.

Editorial correspondence should be addressed to The Editor, High Fidelity, Great Barrington, Mass. 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

Subscriptions should be addressed to High Fidelity, 2160 Patterson St., Cincinnati, Ohio 45214. Subscription rates: High Fidelity/Musical America: In the U.S.A. and its Possessions, 1 year \$14; elsewhere, 1 year \$15. National and other editions published monthly. In the U.S.A. and its Possessions, 1 year \$7.95. Subscription rates for all other countries available on request.

Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Fulfillment Dept., P.O. Box 14156, Cincinnati, Ohio 45214.



a name known
around the world for
quality.

Introduces a new standard of turntable
performance.

See the feature loaded GA212, electronic turntable and marvel at the
price.

© N. V. Philips of Holland

DISTRIBUTED BY
NORTH AMERICAN PHILIPS CORPORATION
100 EAST 42nd STREET, NEW YORK, NEW YORK 10017

CIRCLE 31 ON READER-SERVICE CARD

FREE McIntosh CATALOG and FM DIRECTORY

Get all the newest and latest information on the new McIntosh Solid State equipment in the McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.



MX 113

FM/FM STEREO - AM TUNER AND PREAMPLIFIER

**SEND
TODAY!**

McIntosh Laboratory, Inc.
East Side Station P.O. Box 96
Binghamton, N.Y. 13904

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

If you are in a hurry for your catalog please send the coupon to McIntosh.
For non rush service send the Reader Service Card to the magazine.

CIRCLE 37 ON READER-SERVICE CARD

speaking of records

Fanny Brice—look for her recordings on Victor Blue Seal.



Antiquarian

Delights by George A. Blacker

In the June 1971 issue of *HIGH FIDELITY*, while discussing sound (as opposed to music) recordings, Eugene Endres dismissed collectors of old 78-rpm records with this disdainful sniff:

"There are, too, the 'old record' types, who have cornered the market on Salvation Army 78s, carefully recorded them on tape, and had the discs bronzed at their local shoe store. An evening with one of these lovers of antiquities is an excruciating experience of low-fi and superb surface noise."

As an antiquarian of many years' standing, I must protest. I'll concede the low-fi and surface noise, but I contend that there is more to be had from old records than a tolerant amusement at their sonic shortcomings. Old records can give an insight into the culture of the past—an insight that is, in some ways, more intimate and revealing than that available from any other medium. Certainly, any collector can cite numerous instances of great performances that are still available only on the original 78s. Since my major interests lie in the field of popular music, I'll bypass the obvious opera stars and instrumental virtuosos, who should need no further introduction to *HIGH FIDELITY*'s readers.

Reverting for a moment to Mr. Endres and his recordings of sounds, the 78-rpm era produced two particularly striking examples: HMV 09308, a disc containing the sounds of a gas shells bombardment recorded during World War I; and HMV B-2469, which couples the sound of *English Songbirds Awakening* with a side devoted to the singing of *Nightingales*. (The latter was issued in the U.S. on Victor 20968.) The *Gas Shells Bombardment* must be one of the earliest attempts at a "field" recording, having been done in October 1918 by HMV's Will Gaisberg—

brother of the redoubtable Fred—who took an acoustic master cutter into the front-line trenches near Lille, France. The record was available in England at least until 1941. HMV B-2469 was recorded in Beatrice Harrison's garden in Oxted, England, probably in 1927. It is possible, on playing this record, to sample nearly three minutes of the tranquillity of a rural English garden at day-break. I doubt whether it could be duplicated today; there is no audible trace of motor traffic!

Relatively little of the material recorded on discs prior to 1905 or 1906 is apt to interest any but the most dedicated antiquarian. Still, if one is equipped to handle off-standard speeds [see the article by Messrs. Blacker and Long in this issue], it might be interesting to have one or two Berliners or pre-dog Victors around. The jazz and blues collector should watch for the 1902 Victor sides by the Dinwiddie Colored Quartet—the first Negro vocalists to record gospel and camp-meeting songs. And Vess Ossman, one of the premier banjoists of his day, made any number of excellent ragtime sides during that era.

By 1906, when recording technique was improving fairly rapidly, Victor's Red Seal records were beginning to appear in quantity. Great as the sales of these classical records were, they were easily outpaced by such popular artists as Billy Murray, Ada Jones, Arthur Collins, Byron G. Harlan, and Steve Porter, whose version of *Clancy's Wooden Wedding* was a classic Irish comic number. The 1908 presidential campaign brought forth a series of recorded speeches by the major candidates: William Howard Taft and William Jennings Bryan, recorded on Victor discs and Edison cylinder records. In 1912, Taft recorded some

more Victor sides for the Republicans, as did Woodrow Wilson for the Democrats, and Theodore Roosevelt for the Progressives. Champ Clark, who had hoped to get the Democratic nomination that year, also recorded for Victor.

It is easy enough to understand why the Champ Clark records disappeared quickly, but I can't imagine why Victor dropped most of George M. Cohan's. He had seven sides to his credit in the 1912 catalogue: by 1914, all but one were gone. That one, *Life's a Funny Proposition*, *After All* remained until 1925 (when the new electrical process made it "obsolete"), but even it is not to be found in every tag sale.

For a different type of history in the making, I would cite four Victor records that were issued in 1927, containing highlights of the NBC radio coverage of Charles A. Lindbergh's return to the States from his transatlantic flight. On these discs (Victor 20747 and 35834-6) you hear Graham McNamee describing Lindbergh's debarkation from the cruiser *Memphis* and the beginning of the procession to the Washington Monument, President Coolidge's welcoming address (nearly eleven minutes long—and they called him Silent Cal!) and Lindbergh's brief reply, and finally Lindbergh's address to the National Press Club. Clarence Chamberlin and Charles Levine, who took off for Europe shortly afterward and reached Germany, also made a record (Parlophone R-3477) in which they told of their exploits. It was not released in America and is quite rare. The first transatlantic flights also spawned a huge rash of tropical songs, which may be turned up with little effort. Indeed, the collecting of topical songs can be a hobby in itself.

Vaudeville, musical comedy, and other theatrical performers recorded prolifically during the period from 1910 to 1930, and their records are well worth watching for. Will Rogers, Fanny Brice, and Blanche Ring recorded for Victor, most of their work being issued on the Blue Seal records numbered in the 45000s (10 inch) or 55000s (12 inch).

Joe Weber and Lew Fields, Willie and Eugene Howard, and Bert Williams were among the stars who appeared on Columbia. I recommend especially Bert's version of *Nobody* on A-1289; he gets a poignancy into the lyrics that no other version has even approached. Columbia released two rather unusual records that should appeal strongly to the theater buff. The first of these was *Night Scene at Maxim's* (A-1519), credited to Maxim's Cabaret Singers. And theatrical director (and occasional composer) R. H. Burnside visited Columbia's New York studios in 1916, where he recorded *A New York Hippodrome Re-*

FOR THOSE THAT CAN UNDERSTAND IT, THE SECRET OF EPI'S LINEAR SOUND:

Most people would have neither the understanding nor the inclination to read an ad like this.

But that doesn't make it a waste of our money. Because the few people that *would* read it are, by definition, the best prospects for our EPI loudspeakers.

The subject is linearity.

On a frequency response graph, an EPI speaker records a remarkably linear curve, measured from both on-axis and off-axis (60°) positions.

Why is that?

It has a lot to do with the kind of tweeter that goes into an EPI speaker.

EPI'S 1-INCH "AIR SPRING" TWEETER.

If you've never heard of an "air spring" tweeter, there's a very good reason for that: We made the name up.

We had to. EPI's tweeter is unlike any other made.

Our air spring tweeter has a concave diaphragm which is driven around its full circumference by a 1-inch voice coil. This is coupled with a 14,000-gauss magnetic field contained in a 9-ounce, permanently charged magnet and suspended in a conically-structured, air-sealed acoustic chamber, designed to create an equi-dispersed recoil effect.

The 1-inch diameter permits

radiation of a nearly perfect hemispherical sound pattern throughout the tweeter's entire frequency range, from 1800 to 18,000hz ± 3 db. And as

Stereo Review Magazine points out, wide dispersion at all levels is the major factor separating an excellent speaker from a merely good one. (*Stereo Review* placed our EPI 400 in the "superb" category.)

So, now that you know the secret of EPI's Linear Sound, all you need to know is where it comes from:

Out of eight great speakers, from \$55 to \$1000, made only by Epicure Products Inc., Newburyport, Mass. 01950.

**THE LINEAR SOUND
OF EPI.** 



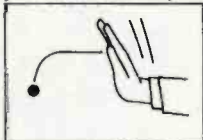
the loudspeaker of the future ... presented by ESS

With an *entirely new* principle of sound propagation.
With *five times* the clarity and delineation of an electrostatic.
With *absolute*, nonresonant fidelity.
With distortion as low as that found in *modern electronics*.
With a moving system so *weightless* it accelerates instantly to capture the airy sheen and transient power of the live performance.
With no "piston" surface, no voice coil, no elastic suspension devices, no significant mass, no forward-backward motion, no resonance, and so light and simple it carries a lifetime warranty*.

finally the future has arrived—the **ESS amt 1**
the ESS Heil Air Motion Transformer systems.

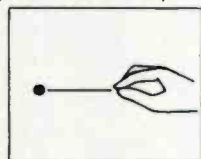
HOW IT WORKS

All loudspeakers since the "talking machine" have made sound by "pushing" air into motion. But the ESS amt 1 does not. Imagine trying to set a cherry pit, a low mass object, (air) into motion by pushing it with the flat of your hand (a conventional speaker cone). This is obviously a technique of low effectiveness:



First because of the great mass of your arm and hand relative to the small mass of the cherry pit, and second because the pit can never move faster than your hand pushes it. Then try to accelerate your hand rapidly and stop it suddenly. The result: Sluggish starts and overhanging stops. This is how air has been set in motion since the acoustic phonograph.

Now imagine placing the cherry pit between your fingers and squeezing. The result: High effectiveness in the transfer of kinetic energy. A great movement of the cherry pit with a very small but powerfully effective movement of only the tips of your fingers. This is the principle of the ESS Heil Air Motion Transformer used in the ESS amt 1. Sound is squeezed out instead of pushed forward.



Because of its revolutionary principle of operation, the ESS amt 1 recreates every sonic nuance to a degree never before achieved and completely beyond the capacity of all other sound reproducing devices. Nothing we say, or can say, will adequately prepare you for the exciting freedom of sound that radiates from the new ESS amt 1 loudspeaker systems.

* Any ESS Heil Air Motion Transformer unit defective in manufacture will be repaired or replaced without cost if such a defect occurs during the lifetime of the owner. This warranty is limited only to the original owner.



BE SURE TO HEAR THIS ASTONISHING SOUND,
TRULY SOUND AS CLEAR AS LIGHT, AT ANY OF THE
ESS DEALERS LISTED ON FOLLOWING PAGES.

HEIL AIR MOTION TRANSFORMER IS THE REGISTERED TRADEMARK FOR ESS LOUDSPEAKER SYSTEMS
INCORPORATING DESIGN PRINCIPLES INVENTED BY DR. OSKAR HEIL AND LICENSED EXCLUSIVELY TO ESS, INC.

light years ahead



Heil Air Motion Transformer
loudspeaker systems

ESS, Inc. 9613 pates drive • sacramento, california 95827

© ESS, Inc. 1973





Add this Wollensak Dolby Cassette to your system and get control console convenience

Our instrumentation control console design in the Wollensak 4780 Dolby™ Cassette Deck brings even greater convenience to recording your own stereo cassettes and playing them back.

Convenience that's found in one Multiple Selector Switch to control equalization, bias and VU level for all standard and high performance tapes. Other conveniences include a Memory Rewind Control you can set at any desired point, and later the tape will automatically return to that selected point when you depress the control. Switch on the Dolby System™ noise reduction circuit and the signal-to-noise ratio is improved by 10db at 4,000 Hz or above, while dynamic range is greatly increased.

It's simple to adjust the recording level of both channels with one master slide control. Or you can adjust each channel separately with two individual slide controls. End-of-tape shut-off features automatic return-to-stop position when end of tape is reached in play/record and search modes. And its "Cassette Guardian" automatically stops the unit when it senses a stalled or defective cassette.

A high torque AC motor keeps tape speed constantly accurate. Dual illuminated VU meters are easy to read on the console. And push-button controls are easy to operate.

Nobody knows more about sound-on-tape or has

more experience in tape recording than 3M Company. Find out why at your nearest Wollensak dealer.

Special Offer from Wollensak

When you audition Wollensak, your dealer will give you a certificate that entitles you to an attractive, high-quality Director's Chair by Telescope valued at \$19.95. Yours for only \$12.95 plus handling and shipping. No purchase necessary. Details at your dealer's.



*Audition the
new dimensions
in spirited sound*

Wollensak

3M CENTER · SAINT PAUL, MINNESOTA 55101

3M
COMPANY

hearsal (A-2057), in which he re-creates a supposedly typical rehearsal scene—lecturing, scolding, and trying to keep a gaggle of bubble-witted chorines in some sort of order.

Ed Gallagher and Al Shean's Victor recording (18941) of their famous dialogue song featured in the *Follies of 1922* must have sold in the millions; it's still easy to find copies. Ironically, it's much harder to find the re-recording that came out on Coral 60033 around 1949. On this remake Jack Kenney replaced Ed Gallagher, who had died a couple of years earlier. Also watch for John Steel, who sang ballads in many editions of the *Follies* and the *Music Box Revues*.

Of particular interest to the technologically inclined collector, of course, are those discs that document the changeover from acoustic to electrical recording. Victor's first electric release was a medley of songs from the Mask and Wig Club (University of Pennsylvania) production *Joan of Arkansas*, sung by the Mask and Wig Glee Chorus with orchestral accompaniment on Victor 19626. It was recorded on March 16, 1925, and is apparently one of the first electric masters made by Victor, if not the first. Columbia's first electric release was a 12-inch disc, 50013-D, coupling "Adeste Fideles" and *John Peel*, as sung by the Associated Glee Clubs of America during a New York concert. Columbia's first 10-inch electric release was 328-D: *I Had Someone Else Before I Had You and You May Be Lonesome*, sung by Art Gillham, the "Whispering Pianist." The interesting thing about this disc is that the master of *You May Be Lonesome* dates from November 6, 1924. The other side was recorded February 25, 1925. Oddly, no electric masters seem to have been recorded between the two, but it appears that Columbia was experimenting with electric recording some time earlier than Victor.

Marsh Laboratories of Chicago, a small independent recording studio that specialized in recording for other companies released several very rare jazz items by such people as Jelly Roll Morton and King Oliver on its own Autograph label. Some of the jazz items have been dated reliably to September of 1924. I have heard these records, and they are electrically recorded. The sound is awful—tinny and distorted in loud passages—but they are electric. I have also heard three Marsh pipe-organ recordings by Jesse Crawford: the master numbers suggest that they were recorded weeks or months earlier. Curiously, the Marsh organ recordings have excellent sound, free of the distortion and tinniness that mark the later sides. The moral of this story—that *new* doesn't necessarily mean *better*—is a truism of record collecting. Believe me. Mr. Endres, it's so. ●

see and hear the **ESS** amt 1 at these selected dealers

ESS dealers for southern california

AUDIO VISION santa barbara, california
BEVERLY ELECTRONICS los angeles, california
orange, california
DOW SOUND CITY san diego, california
el cajon, california
HENRY RADIO anaheim, california
HIGH FIDELITY HOUSE pasadena, california
san diego, california
HI-FI MATIC CO. culver city, california
RIVIERA CAMERA redondo beach, california
ROGERSOUND LABORATORIES
north hollywood, california
SHELLEY STEREO HI FI CENTER
los angeles, california
SOUND CENTER beverly hills, california
STEREO MART pasadena, california
anaheim, california tarzana, california

ESS dealers for nevada

INTERIOR SYSTEMS las vegas, nevada

ESS dealers for northern california

AUDIO ARTS livermore, california
AUDIO CENTER san jose, california
AUDIO SALES fresno, california
BOYD-WONN HI FI vallejo, california
BRINTON'S carmel, california
CAL HI FI berkeley, california
mountain view, california oakland, california
san francisco, california
CENTURY MUSIC san jose, california
GOLDEN EAR santa rosa, california
HERMARY'S san carlos, california
HOUSE OF MUSIC san francisco, california
JACK HANNA MUSIC stockton, california
KUSTOM HI FI burlingame, california
LAKESHORE HI FI san francisco, california
MUSIC MACHINE davis, california
sacramento, california
SEQUOIA STEREO arcata, california
SKINNER, HIRSCH & KAY
san francisco, california
STEREO SHOWCASE sacramento, california
SUN STEREO, INC. fresno, california
santa cruz, california
WORLD OF SOUND san francisco, california

ESS dealers for arizona

JERRY'S AUDIO EXCHANGE tempe, arizona
PACIFIC STEREO phoenix, arizona

ESS dealers for hawaii

AUDIO CENTER honolulu, hawaii

ESS dealers for the northwest

COLUMBIA TYPEWRITER/RECORDER CO.
portland, oregon
FRED'S SOUND OF MUSIC, portland, oregon
MAGNOLIA HI FI seattle, washington
PAULSON'S, INC. tacoma, washington
STEREO CRAFT ellensburg, washington
pullman, washington

ESS dealers for the midwest

ALAN AUDIO bloomington, indiana
APPLE TREE STEREO CENTER de kalb, illinois
AUDIO FIDELITY gary, indiana
AUDIO KING minneapolis, minnesota
AUDIO LABS des moines, iowa
AUDIO MART kansas city, missouri
CONTEMPORARY SOUNDS enid, oklahoma
CUSTOM ELECTRONICS omaha, nebraska
DAVID BEATTY STEREO kansas city, missouri
ELECTRONICS UNLIMITED lincoln, nebraska
KING SOUND st. louis, missouri
KM AUDIO, INC. chicago, illinois
MUSIC STORES pekin, illinois

PACIFIC STEREO denver, colorado
RMS ELECTRONICS lawrence, kansas
SOUND PRODUCTIONS lafayette, indiana
indianapolis, indiana
SOUND UNLIMITED tulsa, oklahoma
SOUNDABOUT, INC. chicago, illinois
STEREO SHOP iowa city, iowa
THE AUDIOPHILE chicago, illinois
THE SOUND SHOP rock island, illinois
THOMSON SOUND SYSTEMS
norman, oklahoma
UNITED AUDIO chicago, illinois

ESS dealers for the texas area

AUDIO CONCEPTS austin, texas
B & M ELECTRONICS houston, texas
BILL CASE SOUND san antonio, texas
HILLCREST HI FI dallas, texas
HOME ENTERTAINMENT houston, texas
WESTPARK ELECTRONICS arlington, texas

ESS dealers for the south

BACKDOOR STEREO atlanta, georgia
DON JONES CUSTOM STEREO
greenville, south carolina
spartanburg, south carolina
FIDELITY SHOP gainsville, florida
HOUSE OF SOUND AND SIGHT
west palm beach, florida boca raton, florida
INTERIORS PLUS SOUND ft. lauderdale, florida
QUAIL CREEK STEREO, INC.
shreveport, louisiana
RALEIGH SOUND HAUS chapel hill, georgia
durham, georgia savannah, georgia
SONIC STEREO athens, georgia
SOUND SALON OF NEW ORLEANS
new orleans, louisiana
SOUTHEASTERN STEREO knoxville, tennessee
STEREO STUFF tallahassee, florida
STUBER'S memphis, tennessee
W. R. GIBSON AUDIO new orleans, louisiana

ESS dealers for the east

AUDIO ASSOCIATES bethesda, maryland
arlington, virginia vienna, virginia
washington, d.c.
AUDIOTRONICS cincinnati, ohio
AUDIO CRAFT cleveland, ohio
AUDIO WAREHOUSE pittsburgh, pennsylvania
AUDIO WORLD philadelphia, pennsylvania
CARLIN AUDIO dayton, ohio
CURTIS COMPANY, INC. new york, new york
CUSTOM STEREO columbus, ohio
DS AUDIO, INC. reading, pennsylvania
ELECTRONIC ENGINEERING CO. OF OHIO
akron, ohio
FRED LOCKE STEREO, INC. avon, connecticut
new haven, connecticut
GRACOM SOUND STAGE flushing, new york
HARMONY HOUSE new york city, new york
HI FI AUDIO, INC. cincinnati, ohio
HOFFMAN HOUSE OF STEREO
brookpark, ohio
HOUSE OF SOUND baltimore, maryland
LYRIC HI FI new york, new york
MEYER-EMCO washington, d.c.
PARAGON OF OHIO toledo, ohio
ROMAN'S AUDIO CLASSICS
minneapolis, minnesota
STEREO COMPONENT CENTER
morgantown, virginia
STEREO SOUND wayne e. hanover, new jersey
STUART'S AUDIO westfield, raritan, new jersey
TRANSCENDENTAL AUDIO buffalo, new york
UNITED RADIO cincinnati, ohio

ESS products distributed in canada by

CAZ-TECH toronto

ESS inc. 9613 oates drive • sacramento, california 95827



behind the scenes

Maestro Boulez checks "back" score as he faces woodwinds and horns. Note "front" score behind him, facing strings.

Quadraphonics Keeps Them . . . Busy

BOSTON AND NEW YORK

Surround seating, a term new to the recording field, has come to mean a way of organizing musical forces—particularly a symphony orchestra—in the studio specifically for quadraphonic recordings. Special seating plans that were at variance with normal concert practice have been tried often in the past (notably by Leopold Stokowski) for purposes of optimizing balances in the recorded sound, but quadraphonics imposes its own special considerations. Producer John McClure is generally credited with the first symphonic surround seating for Leonard Bernstein's Columbia disc of Stravinsky's *Le Sacre* recorded in London. (See "Behind the Scenes," July 1972.)



Maestro Bernstein and producer McClure.

A good deal of attention recently has been given the New York sessions in which Pierre Boulez recorded the Bartók *Concerto for Orchestra*; *Newsweek* (Jan. 1) gave the project almost half a page and left the impression that this was the first major surround-seating symphonic recording in this country. But while Columbia's setup for Boulez was probably the most radical to date, the Columbia session in which Bernstein recorded Stravinsky's *Oedipus Rex* with the Boston Symphony orchestra in Boston three days earlier must take historical precedence.

Oedipus at Boston. The session represented a number of new departures. Columbia had never before recorded the Boston Symphony Orchestra, and it had recorded in Symphony Hall only once (the Shostakovich Fifth with the New York Philharmonic under Bernstein). Though one of Bernstein's first recordings had been with *members* of the BSO (the Stravinsky Octet and the suite from *L'Histoire du soldat*, on Victor), he had never before recorded commercially with the full orchestra. The BSO, which is of course under contract to Deutsche Grammophon, had been loaned to Columbia in exchange for Bernstein's services in the recent DG/Metropolitan *Carmen*. (See "Behind the Scenes," January 1973.) *Oedipus* adopted the surround-seating technique for the first time in a U.S. orchestral session. When it had been tried in London, Maestro Bernstein had found that conducting toward all four compass points took some getting

used to. Yet the seating made sense for quadraphonics.

At least John McClure—who now is a free-lance producer and a stipulated member of any Bernstein recording team—thinks so. He talked enthusiastically to me of the way that the listener can move into a complex score like *Le Sacre* or *Oedipus* in quadraphonics, and how the unorthodox seating helps to create a quadraphonic perspective in which the music will appear to maximum advantage. I ventured to repeat what some readers have told us: that they do not want to be surrounded by the orchestra in listening to classical music, and I asked whether he thought the surround technique appropriate for, say, Mozart. "Well for Mozart—no," he replied. "But I think that the conservative attitude toward the relationship between the listener and the music will die away once people have had more opportunity to hear what quadraphonics is all about."

For *Oedipus*, however, his setup was not as radical as it had been for *Le Sacre*. In London, the horns had gone directly behind the podium; in Symphony Hall all of the orchestra was on stage and only the chorus was in the first few rows of seats in the auditorium. From that position it would "fold" logically in stereo, appearing behind the orchestra. On stage the podium was front and center as usual, and the groupings were very much as I've often seen them at Tanglewood except that some open spaces were kept between instrumental groups—the spacing plus a few isolation screens serving to



A Marantz speaker system breaks up that old gang of yours.

Separation of sound is a true test of a speaker system. And to put Marantz—or any speaker—to the test you should listen to something you are already familiar with so you'll be able to hear for yourself that it's the speaker and not the recording that makes the difference. Oh, what a difference Marantz makes! What you thought were two oboes are now clearly an oboe and a flute and that barbershop quartet...well, they're really a quintet.

Let's face it: ALL speakers claim to be the very A-1 HOT SHOT MOSTEST BEST.

But the proof is in the listening. And that's where Marantz speakers come in. Each model is engineered to handle a plethora of continuous RMS power and each

employs a long excursion woofer and a tweeter with fantastic off-axis response. And Marantz offers you a wide selection of sizes. Each model for the money is truly the very A-1 HOT SHOT MOSTEST BEST.

However, keep this in mind. Marantz speaker systems are built by the makers of the most respected stereo and 4-channel equipment in the world. The same quality that goes into Marantz receivers and amplifiers goes into the entire line of Marantz speaker systems.

To find out how much better they sound, listen. That's all we ask. Listen.

marantz.
We sound better.



SONY® 1055 and 5055

One good Sony deserves another



Sony offers you eleven individual choices in tuners, amplifiers and preamps, plus an infinite variety of combinations. For every listening requirement in every price range. We're going to tell you about two new low-priced models that offer all the traditional Sony performance and value.

The Sony TA-1055 delivers 23 + 23W RMS continuous power into 8 ohms per channel, from 20Hz to 20kHz. The power you pay for is the power you get, at every frequency from low, low bass (where you really need it) right up to the highest highs. And these Sony circuit features keep that power

clean and quiet—direct coupled differential output and wide range, integrated circuit phono preamp. It has all the operating features, including such luxury touches as two sets of tape output and monitor connections (use one for an SQ decoder) with direct dubbing, front panel Aux and MIC inputs and slide controls. \$149.50.

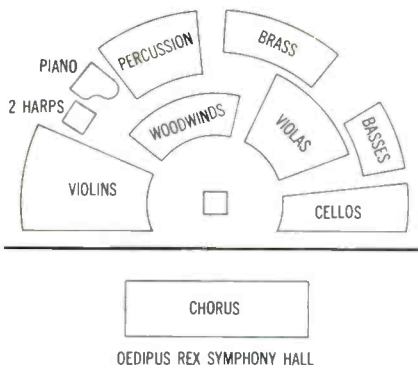
The deserving tuner for the TA-1055 is Sony's ST-5055. Its sensitivity is 2.2µV IHF, moderate by today's standards, but when you combine it with a capture ratio of 1 dB, performance is outstanding. There's a high blend switch for quiet stereo reception of

weak signals, built in AFC, signal-strength meter and switchable muting. The price, including walnut finish cabinet, \$159.50.

Each is the lowest priced tuner and amplifier offered by Sony. Imagine the performance and value offered by the nine other models. Sony's wide selection of deserving amplifiers and tuners goes right on up to the ultimate combination of the super-powered 3200F, deluxe 2000F preamp, and 5130 tuner at \$1238. Visit your dealer and audition these Sonys. You deserve it. Sony Corporation of America, 47-47 Van Dam St., L. I. City, N.Y. 11101.

All prices suggested retail.

Sony Tuners and Amplifiers now start at \$149.50.



Only chorus was behind podium (square) for *Oedipus*; soloists were on stage.

allow miking without undue interference from neighboring groups.

Though Columbia had borrowed the orchestra, it was not using DG's recording setup in the basement of Symphony Hall. Instead it had moved temporary equipment into an airy room off the ancient-instruments display area. McClure sat at a desk in the center of the "booth." In front of him, and flanking a large, rain-streaked window, were four monitor speakers. (Two had been used at the back of the room earlier; while I was there the monitoring, though on four speakers, was essentially stereo.) Behind him were two imposing 3M sixteen-track 2-inch mastering recorders.

As retakes of the scene between Oedipus (tenor René Kollo) and Creon (Ezio Flagello) began, McClure leaned forward, occasionally admonishing or gesticulating in the direction of TV monitors that gave him his only view of the auditorium. But as the take ended, his voice going out over the talk-back mike to announce yet another take was a model of cheerful calm despite the pressures imposed by time, costs, temperaments, and union rules. Tatiana Troyanos (the Jocasta) was not feeling up to par, but frantic phoning failed to work out a switch in schedule with a performer slated to record the following day (a Saturday). She gamely agreed to try a take or two. Flagello had to drive to New York after the Friday session, but a nor'easter was brewing outside. And Leonard Bernstein looked exhausted after recording *Oedipus* on videotape at WGBH-TV (Boston's PBS station) for most of the week. The Columbia recording wouldn't be finished until the following day (and even then, Michael Wager's narration tracks would have to be dubbed in). And sandwiched in on Friday and Saturday evenings were live performances of the Beethoven Ninth (which also were recorded for possible future release). When Bernstein talked of getting some sleep before the evening performance, it was with the air of considering one more hectic undertaking to be squeezed in.

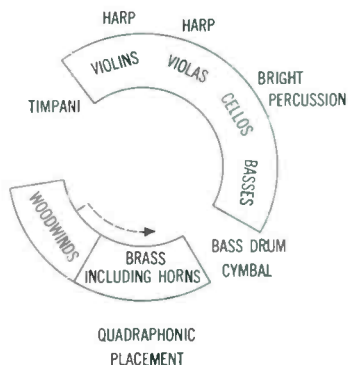
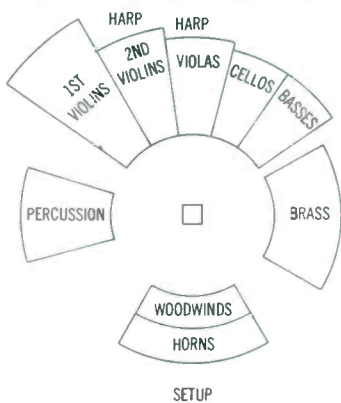
The relationship between Bernstein and McClure is a rare one. They seem to communicate with each other even when staring absently in opposite directions. Beneath a surface of offhand banter lies a deep sense of common purpose and a joy in seeking out the best possible performance that even the sleety rain could not dampen.

Boulez in New York. The Philharmonic session at Manhattan Center on the following Monday was as different from the Boston Symphony's as the personalities of the two maestros. Whereas Leonard Bernstein is outgoing and impulsive, Pierre Boulez is self-contained and businesslike—and even a little shy, which can make his manner seem brusque.

There is no diffidence in front of the orchestra, however. Maestro Boulez worked from two scores on two stands—one facing the strings, the other on the opposite side of his platform and facing the woodwinds and horns. His spare, incisive gestures often would include the quick turn of a page on the stand nearest him, though his eyes for the most part remained intently on his musicians.

Though well known in the trade for its recording acoustics, the ballroom at

CONCERTO FOR ORCHESTRA MANHATTAN CENTER



Biggest difference between studio arrangement (top) and intended quadraphonic display is in percussion, which is distributed around display. Winds, at back during recording, will sound at left and back, exact position depending on music.

ORTOFON

LOWEST DISTORTION PHONO CARTRIDGE



ORTOFON
M-15E SUPER
\$79.95

WITH

VMS

The new VMS (variable magnetic shunt) principle was designed (U.S. Patent #3,700,829) by Ortofon to provide better reproduction from phonograph records.

Combining this new concept with Ortofon's skill in producing precision low mass phono mechanisms has created this new series of cartridges which have increased linearity and decreased moving mass. These units will reproduce, without distortion, passages on discs which were formerly considered unplayable.

- Tracks the entire audio spectrum at one gram force.
- Flat frequency and excellent transient response.
- Replaceable stylus assembly using precision polished whole diamonds.
- Full output (0.8 mv/cm) for all magnetic inputs.
- Extends record life through light tracking force and elimination of groove chatter.

Ortofon products are now in stock at authorized dealers.

Full information and service facilities are available from

ORTOFON

9 EAST 38th STREET
NEW YORK, N.Y. 10016

CIRCLE 41 ON READER-SERVICE CARD

Albeit an expensive bargain, but a bargain nevertheless. For the Model Fifty-Four is without question the finest stereo receiver we have ever made. Indeed, it may well be the finest stereo receiver *anyone* has ever made. And if that wasn't enough, the Fifty-Four is also an absolutely incredible four-channel receiver. With 60 watts (RMS) per side in the two channel mode and 25 watts (RMS) per side in the four-channel mode, the Fifty-Four is an extraordinary power package. It's considerably more compact and sleeker than competitive models, yet it will outperform the biggest and bulkiest of

them with ease.

And it's so very easy to use.

All the controls are clearly indicated and conveniently located on the front panel. You can change from one format to another—two channel, Stereo 4, SQ, etc.—with the simple flip of a switch. In addition, there's a neat "joy stick" for absolutely perfect balance control.

The Fifty-Four also features an exclusive automatic power control circuit (patent pending) that turns the receiver on and off to coincide with the operation of your automatic turntable.

All in all, we think the Fifty-Four is

quite in a class by itself.

But don't take our word for it. Not for \$525.† Go listen for yourself. And if the price still seems a bit rich, consider this: Buy the Fifty-Four and you'll never have to buy another receiver again.

Now *that's* a bargain!

For more technical information, write to KLH Research and Development, 30 Cross Street, Cambridge, Mass. 02139. Or visit your KLH dealer.



KLH RESEARCH DEVELOPMENT CORP.
30 Cross Street, Cambridge, Mass. 02139

†Suggested retail price—slightly higher in the South and West.



**The
new
KLH-Model
Fifty-Four
Stereophonic/Quadraphonic
Dual Function Receiver.
Our \$525 bargain.**

Manhattan Center (originally Oscar Hammerstein's Manhattan Opera House, whose auditorium downstairs now is most famous as the site for union meetings) had been unused by Columbia Records for the better part of a decade. The interim venue for Philharmonic sessions had been the orchestra's home hall in Lincoln Center; but producer Tom (Thomas Z.) Shepard—who with Tom Frost is co-director of the Columbia Masterworks series—found its stage too cramping for the kind of surround seating he envisioned for the Concerto.

The final arrangement in Manhattan Center was, logically enough, closely related to the quadrasonic display that Shepard sought to create—as the accompanying diagram suggests—and obviously was tailored to the score, allowing the give-and-take between the instrumental groups (and between the first-desk men) to assume a kind of spatial existence denied by conventional seating—and by two-channel stereo. The sound in the control room (which, with its large, bare light bulbs and unenclosed eight-track recording equipment resting on packing cases, had all the visual glamor of a down-at-the-heels laundromat) was unequivocally quadrasonic. At the center of the four speakers was Shepard's desk. The console, to his left, was manned (as it had been in Boston) by engineer Bud Graham; Tom Frost, sitting behind Shepard, occasionally leaned forward for a sotto voce consultation. Both could see the "studio" through a TV monitor between the front speakers.

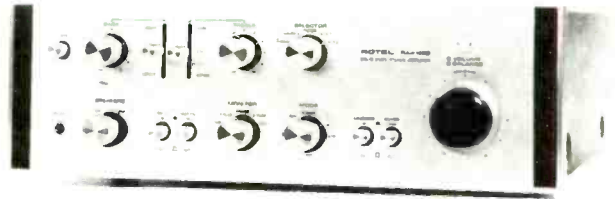
Would Tom Shepard have preferred sixteen-track recorders? No, he answered bluntly, explaining that the balances were virtually in final form on the eight-track master, requiring minimum manipulation in mixdown; a sixteen-track original would give him more options than he either needed or wanted. How about the stereo—as opposed to quadrasonic—mix? Would readjustments be needed to touch up balances as the back channels were folded into the front? No, he said; the SQ disc was planned to produce satisfactory results in stereo. But the whole thrust of the recording as he sees it is toward the use of quadrasonics to make the most of the properties of Bartók's unique score. To that extent, stereo is beside the point; and no firm decision had been made to issue a separate stereo version at the time I talked to him.

Maestro Boulez has been quoted as being enthusiastically in favor of both quadrasonics and the surround seating. He tends to express himself more laconically than that phrase would imply. When asked by a visitor to the session what it was like to conduct in such a setup, the reply came hesitantly: "Well, you are . . . busy." ROBERT LONG

ROTEL

THE ALTERNATIVE

RA-1210



THE STEREO AMPLIFIER: RMS power, 60W/channel with both channels driven into an 8 ohm load. Two separate power supplies each with its own power transformer. Power Bandwidth of from 5-50KHz and a THD of below 0.3% from 20-20KHz. Add to this 2dB step controls, 3 stage differential pre-amplifier, adjustable input sensitivity/impedance on phono 2, plus tape monitoring and dubbing for two sets of tape recorders. A host of other features make the RA-1210 the stereo amplifier to hear and buy. ROTEL is the alternative, for the critical audiophile.



THE EVERYTHING LINE FROM ROTEL
 ROTEL of America, Inc., 2642 Central Ave., Yonkers, N.Y. 10710
 CIRCLE 49 ON READER-SERVICE CARD

No thunks.

And no rattles, clanks, screeches, or hums either. The new BSR 71C automatic turntable is designed to be quiet, so you hear what's on the record, not what's under it.

It uses a unique sequential cam drive mechanism—an ingenious precision assembly that replaces the plumber's nightmare of rotating eccentric plates and interlocking gears that other automatic turntables use—light metal stampings that can go hopelessly out of alignment from being carried, bumped, or just from extensive use.



The 710 is reliable. Engineered to operate flawlessly, and quietly, for years to come. If you want to hum along with the music, that's fine; but your turntable should keep quiet. The 710 does. Write for detailed specifications to BSR (USA) Ltd., Blauvelt, N.Y. 10913.

BSR

CIRCLE 12 ON READER-SERVICE CARD



“The Sandpaper” Revisited

ELIZABETH TAYLOR and Richard Burton have made some very good movies, some so-so movies, and an authentic turkey called *The Sandpiper*—or *The Sandpaper*, as composer Johnny Mandel nicknamed it. A sentimentalized imitation of Somerset Maugham’s *Rain*, it was an unforgettably forgettable picture.

But there were two beautiful things in it: the seascapes of the Big Sur coastline south of the Monterey Peninsula, and Mandel’s music. The film has long since sunk into the obscurity it so richly deserved, but Mandel’s music survived. The theme of his score with lyrics by Paul Francis Webster, is the biggest song to come out of the 1960s and one of the biggest in the history of American music—*The Shadow of Your Smile*.

It was never a hit, as such. Which is to say that nobody had a million-seller single on it. But almost everybody recorded it, including some of the country-and-western types. People who know about music publishing say it’s the biggest song since *Stardust*, not overlooking *White Christmas*, which is successful for about four weeks a year. Even Mandel doesn’t know how many recordings of *Shadow* there are, though the last time he looked, the figure was edging up toward a thousand.

Mandel’s accountant advised him two or three years ago that he would make about a million dollars on the song; perhaps by now he has. The song is virtually ubiquitous. One hears it constantly on radio, and the Muzak people love it.

“I do very well in elevators,” Mandel said.

Mandel lives now at Malibu, California with his pretty wife Martha—a biochemistry teacher until John took her away from all that a year ago—in a large, low ranch house on a high point of land overlooking the Pacific. The House That Sandpaper Built has glass walls everywhere although privacy is imposed by the lavish California foliage that surrounds it. It was in the process of being remodeled when I dropped in on Mandel recently, and there was sawdust everywhere. “If I write another song like that,” Mandel said, “maybe I’ll be able to pay the carpenter.”

A well-maintained garden—Mandel is a gardening nut—stretches from the house to a cliff, which drops almost vertically to a long, sandy, and usually deserted beach.

Mandel made us drinks and we sat by the fireplace and watched the afternoon wane. We talked about *The Sandpiper*.

“Normally, when I’m scoring a picture,” he said, “I look at the film a lot and think about the characters—what they’re like off screen as well as on. But *The Sandpiper* was so bad I had to try something else. I did something that is absolutely not done in film scoring—I ignored the story. I scored the scenery instead.”

It worked. Mandel’s beautifully constructed and inexplicably haunting melody is heard over and over in the picture. Indeed, except for some rock music in a party scene, that melody is the only thing you do hear in the score. But Mandel used two superb soloists, trumpeter Jack Sheldon and flutist Harry Klee, and he set the melody in constantly changing orchestral colors. Somehow he caught the feeling of the sea itself—always there and yet never the same, at once constant and restless. No one but Debussy, perhaps, ever painted its portrait so well in sound.

Mandel has written many scores since then—*Cold Day in the Park*, *Harper*, *The Russians Are Coming*, *The Americanization of Emily*. The last is as good as the *Sandpiper* score, and with a lyric by Johnny Mercer, its theme has had moderate success as the song *Emily*. But he’s never had another song as big as *Shadow*. Neither has anybody else, it should be noted.

Mandel is a product of jazz. He once played trombone and/or bass trumpet for Boyd Raeburn, among other bands, and became widely known as an arranger through his writing for the Woody Herman Orchestra. Then he began writing for singers—he did an excellent album for Frank Sinatra—and finally got into film scoring, a field he never contemplated in his band years. “I just wanted to play in those days,” he said.

Within the community of film composers, there is a strong if tacit awareness

of who’s got it and who hasn’t—who is a phony and who isn’t. Among his peers, Mandel is one of the most respected.

Aside from being a superior craftsman, he deserves credit as one of the men who brought jazz into film scoring and blew neo-Rachmaninoff away forever.

Mandel thinks that the men whose roots were in jazz have a greater flexibility than those with more academic origins. They began playing out of passion, and they were free of academic strictures. As they grew, many of them, like Mandel, resumed study, mastered the techniques and purposes of classical composition, and fused them with jazz. The ideal of an American Third Stream Music, as Gunther Schuller named it, sought like a Holy Grail from Gershwin’s time, was realized at last in movie music.

The people who came to film from jazz all proved adept at setting suspense moods—and incidentally, with smaller orchestras and at lower cost than their predecessors. So they’ve been typecast. Some of them are frustrated by it. “I like to write romantic themes,” Mandel said, “but I don’t get the chance that often.”

Many film composers are now writing for symphony orchestras as well. Mandel isn’t one of them. When I asked him if there was anything else he’d rather be doing than film scoring, he thought for a moment, then said, “No. Nothing.”

As afternoon shaded off into evening, a line of clouds formed, purple and soft, out on the ocean. “There’s a front coming in,” Johnny said. “We’ll get rain. You become very conscious of the weather when you live out here.”

We went into the garden to look at a waning moon; the men of Apollo 17 were at that moment making their way to it. It struck me that man is at the end of an age; and that Mandel’s house sits exactly on the edge of Western civilization. Beyond his house there is only the Pacific and then the Orient. And it was at this western extremity of our culture that European and American music finally blended in the work of men such as Johnny Mandel.

We looked at the waves breaking on the beach far below. The headland a little up the coast is not unlike the Big Sur scenery Mandel turned into music—music that quite unexpectedly gave him financial independence. I mentioned the scenic similarities to him. “Exactly,” he replied. “I sometimes get the feeling that I’m living inside my own *Sandpiper* score.”

We went back to the house and the fireside. After a while it began to rain.

GENE LEES

Beethoven heard his music better than you do.

Beethoven was nearly deaf when he wrote many of his greatest compositions. Yet he heard every note, every phrase in the genius of his mind.

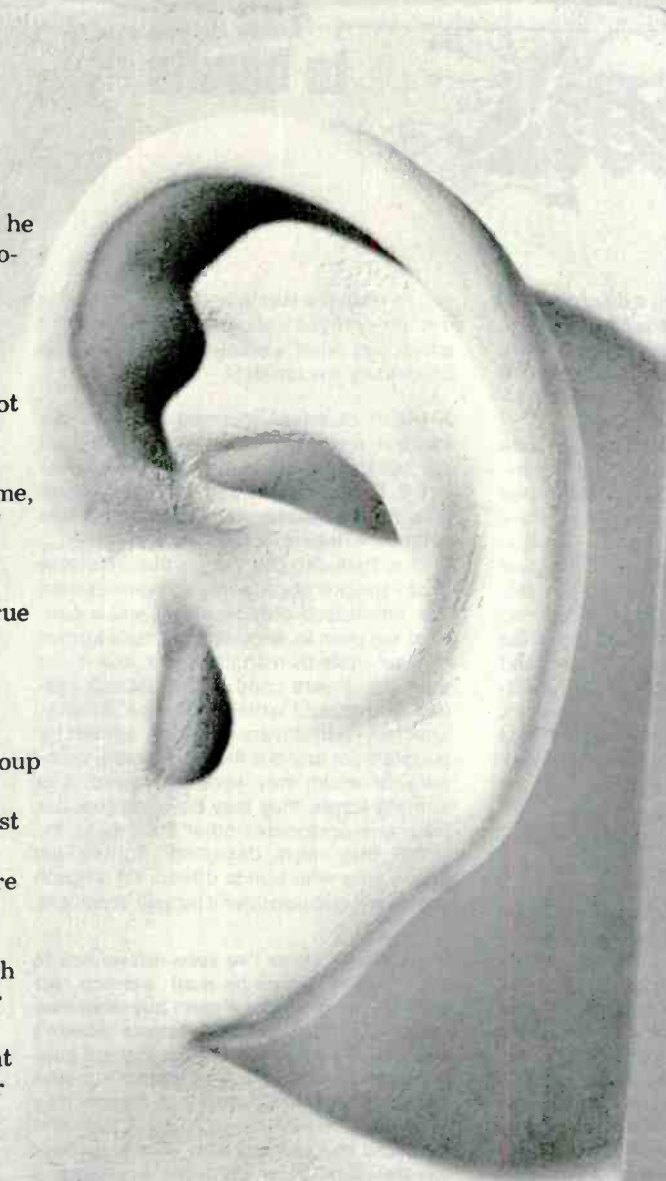
Today, when you listen to a recording of his music, you are not able to hear its full, original dynamics. Every conventional speaker, when placed in your home, falls prey to the "standing wave" problem. Sound waves in a fixed pattern reflect from your walls to "add and subtract" from the true original signals. In this way, standing waves alter the true dynamics and reduce the "live qualities" of the music.

In 1971, the Leslie Speaker group of CBS applied for patents on special designs which—for the first time—effectively dealt with the standing waves. These patents are used exclusively in the Leslie Plus 2 Speaker system.

Here is what this breakthrough means to you. Now, you can hear music with a realism that is unmatched. You literally feel that you're in third row center of your favorite concert hall—no matter what part of the room you are sitting in.

Also, you can achieve this effect with either stereophonic or quadraphonic recordings!

For further information on this unique system, just send in the coupon, or visit your authorized Leslie dealer. Sixty seconds of hearing the Leslie Plus 2 Speaker system will prove everything we say about it is true. Hear it for yourself... soon!



Leslie
SPEAKERS

Leslie is a registered trademark of CBS, Inc.

Electro Music
CBS Musical Instruments,
A Division of
Columbia Broadcasting System, Inc.
56 West Del Mar Boulevard,
Pasadena, California 91105

Please send me additional information
about the Leslie Plus 2 systems.

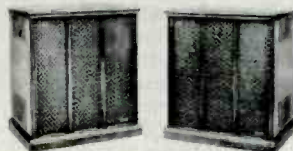
NAME _____

ADDRESS _____

CITY & STATE _____



LESLIE PLUS 2 MODEL 430



LESLIE PLUS 2 MODEL 450



too hot to handle

I have seen ads describing a discrete 4/2-channel cassette deck made by Astrocom. I thought no such thing was available yet. Is there a four-channel blank cassette? If not, what kind of cassette should I use?—Scott Passin, Granada Hills, Calif.

The Astrocom machine, like other cassette units, is designed to use standard blank cassettes. The catch is in prerecorded tapes; no quadraphonic cassettes have been issued in any format, let alone in that required by Astrocom's so far individual approach to track placement. For the moment, however, the matter is academic since Astrocom's first production run of the unit was scheduled only early this year and may be used largely or entirely to fill existing government and institutional orders, according to the company. As of January no date had been set for quantity availability in the consumer market.

Congratulations for inaugurating stereo quieting and sensitivity measurements for FM tuners and receivers [HF, January 1973]. Using 50 dB of quieting as the base line and 100 microvolts of input to reach it, only the Citation 14 and Dynaco FM-5 make it among the models included in the article. But your reporters or writers in the test-report section did not go along with Mr. Sutheim [the author of the article] because they still referred to the Scott 477 and Heath AJ-1510 in laudatory terms. These two fail to quiet down to -50 dB in stereo for any signal strength. Since 50 dB of quieting will yield a THD of 0.33% and you have said that 0.25% THD is topnotch, surely the Scott and the expensive Heath, with all its buttons, cannot deserve the acclaim.—A. Ng, Vacaville, Calif.

In the face of all your half-truths, we hardly know where to begin. A quieting of 50 dB is a good mark for *mono* performance in FM equipment, and it represents 0.33% THD only if there is no noise present. (Quieting is defined as suppression of total hum, noise, and distortion.) But poorer performance is to be expected in stereo; how much poorer represents a par value can only be established when we have tested more models under the new stereo system. Furthermore, your assumption of 50 dB of quieting at 100 microvolts as a sort of comparison point between models—while not entirely unreasonable in judging mono performance—ignores other factors and even other portions of the quieting curve. And even in terms of your comparison point, you have overlooked the fact that the Fisher 801 produced better quieting in both mono and stereo than the Dynaco FM-5. If

you re-read the Heath and Scott reports in the light of these statements, we think you'll agree that what we said about them was justified by the lab data.

A friend of mine informed me that the speaker components for the Klipschorn are made by a company with the initials C.T.S. Can you shine any light on this and give me the speaker numbers used in this cabinet?—Robert G. May, Penfield, N.Y.

CTS of Paducah (Ky.) is the manufacturer of raw speakers (and some speaker-system kits, introduced only recently) and a contract supplier to a number of well-known speaker-systems manufacturers. But if you want the drivers used in the Klipsch system, you should write to Klipsch directly. Specially-built drivers generally cannot be bought from any but the contracting company for whom they were developed. And in many cases they may be inappropriate for use in enclosures other than those for which they were designed. Frankly we aren't sure who builds drivers for Klipsch at present and consider it largely irrelevant.

A number of times I've seen references to the Ampex tapes-by-mail service for people like myself who can't buy what they want locally. Fine, but Ampex doesn't make all the open-reel issues that are supposed to be available. I've looked into one club (Columbia House) that supposedly offers all sorts of things on tape, but I understand you can buy only what's on their special lists. How do I get the tapes I want?—W. G. Denton, Williamstown, Mass.

Try Barclay-Crocker, 11 Stone St., New York, N.Y. 10004. The company publishes a comprehensive catalogue (\$1.00) of open-reel tapes plus bulletins on new issues. Prices are discounted and postpaid on domestic orders. A similar service, based on the *Harrison Tape Catalog*, is available through Saxitone Tape Sales, 1776 Columbia Rd. NW, Washington, D.C. 20009.

Are there high-quality TV-audio tuners available for stereo-component adaptation?—Robert G. Wilson, Chicago, Ill.

Presumably you're referring to the problem of getting good quality audio either as an adjunct to televiewing or for recording purposes. We don't know of any unit currently on the American market, but we understand that Russound/FMP, Inc. of Stratham, N.H. is working on one. Heath is, of course, particularly proud of the sound quality available in its TV units and pro-

vides output connections for feeding an external sound system, but its tuner elements are not available separately. We're also told that some Motorola models have built-in external-ampjacks, but we have not tried these units and can't say how good they are.

In using a Dolby cassette deck, are "Dolby level" and "0 VU" the same?—Michael Osterberg, Venice, Calif.

Theoretically, no; in practice, often yes. The 0-VU recording level specified by DIN, based on the Philips cassette specifications, is somewhat higher than the reference level specified by Dolby Laboratories. But cassette equipment manufacturers often ignore the DIN spec and set their meters to 0-VU reading in order to gain headroom and avoid distortion on high-level, high-frequency passages in tapes made on the unit. In adding Dolby circuitry to their products many manufacturers have chosen to set the 0-VU reading at the Dolby reference level, presumably in the interest of simplicity. It makes meters with standard markings easy to use in adjusting Dolby levels. But with meters that are either fully calibrated or specially marked for the purpose, the Dolby reference can just as easily be set at, say, +2 VU—or any other level that the manufacturer might choose.

I had been using a simple dipole antenna for FM reception; recently I switched to a Rembrandt Stereo King indoor rabbit-ear model with some, though not significant, improvement. I'm aware of the advantages of a good outdoor antenna, but my apartment complex will not permit one. Will an FM signal amplifier improve my reception?—David Friedman, Long Branch, N.J.

We've answered this one several times before; but the question keeps coming, so we'll repeat. Antenna amplifiers boost everything that comes to them—signal and noise alike. If your problem is getting enough signal to drive your receiver successfully, they can help. If it's a question of sorting out the desired signal from other incoming signals, they can't. And with enough gain they may cause strong signals to overload the front end of your tuner or receiver, making reception worse rather than better. No blanket rule is possible.

In September 1971 I bought a Sansui 5000 receiver. Twice it has blown its output transistors (once in each of the channels) and each time it takes a month and \$40 to \$45 for the repair. The repair man claims excessive heat is the culprit, yet I keep it on an open shelf. Will this thing continue to gobble up repair dollars?—Ralph M. Simpson, Ashland, Ky.

Yes—unless you find the cause of your trouble. It could be due to peculiarities of your speakers' impedance curve, for example. On the basis of comments from dealers and readers (neither of whom can afford the aggravation of chronic repair problems) it appears to us that Sansui has an unusually good track record in terms of product reliability; if you really are supplying adequate ventilation we'd suggest you look elsewhere for the trouble source.

ANRS

Makes Tape Hiss Nonexistent

JVC



stamp out tape noise

And . . . JVC has the brochure to show you how. It explains ANRS (Automatic Noise Reduction System) . . . why it's better for your ears, your audio system and your pocket-book. Now, with JVC Cassette Decks, you can have clean, crisp, "reel-to-reel" fidelity . . . plus cassette features like: 2 Studio-type VU meters accurate enough to be used for studio recording . . . a peak level indicator to signal when distortion reaches critical levels . . . a 3 digit counter with a memory . . . long life Cronios/Ferrite heads . . . a hysteresis synchronous motor . . . automatic eject system with photoelectric cell . . . eject button . . . 100% solid state . . . precision slide controls . . . push button function control panel . . . a frequency response of 30 - 19,000 Hz. . . .

Before you invest in a cassette deck . . . invest in an 8¢ stamp . . . write for this unique, informative brochure on how to make tape hiss nonexistent. **IT'S YOURS FREE!** Just send the coupon below to JVC America, Inc., 50-35L 56th Road, Maspeth, New York 11378.

JVC
Hi-Fi



JVC America, Inc
Advertising Department
50-35L 56th Road
Maspeth, New York 11378

Please send me a FREE copy of the JVC ANRS Brochure

Name _____

Address _____

City _____

State _____ Zip _____

G.B.S. Gets His Way



Emanuel Winternitz of New York's Metropolitan Museum of Art, left, and Xavier Guerrand-Hermès, president of Telesonic.

"The loan collection of portable wind instruments at the Military Exhibition is worth a visit, though it is exasperating to have to study them as a professor of harmony studies classical music—with one's eyes. It is all very well to hang a facsimile of a veritable buccina (found in Pompeii) on the wall for my inspection; but I had just as soon inspect a gaspipe—what I want is to hear it. Richter, for whose entertainment the original was blown at Brussels, declares that it sounds like four trombones rolled into one. Such a description makes my ears water; for I love an apocalyptic trumpet blast." So wrote George Bernard Shaw in May 1890.

It took more than eighty years, but New York's Metropolitan Museum of Art has answered Shaw's plea by adding the dimension of music to its exhibits in the André Mertens Galleries for Musical Instruments. The Telesonic system (first used in European museums) delineates separate listening zones by installing a thin wire loop out of sight in the floor or wall near the exhibit. This loop attaches to a transmitter on an endless-loop tape recorder. With a special set of stereo headphones that incorporates a wireless receiver, visitors can now saunter from area to area enjoying a unique dimension of history.

And Then There Were Two

The Columbia Records division of CBS, producers of SQ discs, and Electro-Voice—marketers of the E-V Stereo-4 format and holders of patents on basic matrix work done by Peter Scheiber, Jon Fixler, and Leonard Feldman—have signed an agreement for exchanging patent rights and technology on their respective quadraphonic matrix systems. This leaves E-V/CBS squared off against the other matrix contender—Sansui's QS, otherwise known as RM (regular matrix). E-V will continue to offer its Universal decoder, which handles any matrix format.

A New Solution?

The dawning of the Age of Aquarius brought underground music to the fore. Now it has spawned "underwater" recordings.

A classical music station, KMFM-FM in San Antonio, Texas, has been coating discs surfaces with a combination of photographic wetting solution (Kodak's Photo-Flo 200) and distilled water just prior to air play. The result, they say, is greatly reduced stylus friction and surface noise with no compromise in frequency response.

Sounds intriguing, though after Bruce Maier's comments on the hazards of disc cleaning solutions (September 1972) we'll want to examine this one carefully before applying it to our best-loved records.

Upward and Onward With (Some) Tapes

Schwann Record & Tape Guide says that while the same

number of LPs (5,196) were issued during 1972 as in the preceding year, tape listings almost doubled to 4,469. The tape figures, however, reflect combined totals for cassette and eight-track issues; recordings issued in both formats are therefore listed twice.

An obvious omission from these computations is open-reel releases, which Schwann does not list. Ampex, which processes the bulk of open-reel issues, provides us with a significant indicator that this format is dwindling. In 1971 the Ampex catalogue added 291 new open-reel issues; 1972 new listings dropped to 200—in great part because the catalogue no longer carried releases from the Warner Bros.-Elektra-Atlantic group. And WEA is no longer issuing open reels.

Lafayette All-Out for Quadraphonics

At present, all of Lafayette's major electronic stereo components (except, of course, its tuners) contain some form of quadraphonic capability. In many cases this means built-in SQ decoding plus four amplifier channels; in others it means two amplifier channels plus Dynaquad circuitry for the simulation of quadraphonics from stereo sources. And although there is no such thing as an approved quadraphonic broadcast system at present, any stereo tuner can be used with matrix decoders in receiving broadcasts of matrixed quadraphonics. Thus Lafayette's commitment to quadraphonics seems to be at least as great as that of any manufacturer in the industry.

The prestige item in the line remains the LR-4000 receiver. Not only does the logic circuitry in its SQ decoder section remain the most advanced in any receiver we have encountered, but perhaps at least as



New Heathkit Deck. Dolby Circuit. Made for each other...by you.

About five evenings does it. Following famous Heathkit check-by-step instructions written for first-time kitbuilders, you build up the modular plug in circuit boards. Wire in the factory assembled top-quality American-made tape transport mechanism. Install it in the handsome walnut-veneer cabinet. And you're in the Dolby stereo cassette business to stay...at a price designed to please. All controls are interlocked to prevent tape breaking or accidental erasing of prerecorded cassettes. An automatic shut-off returns the transport to STOP when tape ends in PLAY or RECORD mode. "Piano"-keys give you fingertip control of PLAY, RECORD, and STOP functions. Lever controls offer FAST-FORWARD REWIND and EJECT functions. Lever switches are also provided for STEREO or MONO input; DOLBY ON/OFF; tape-type REGULAR (iron oxide) or CrO₂ (chromium dioxide). In the CrO₂ position, both the bias and audio levels of the deck are increased to make full use of the greater fidelity and dynamic range of chromium dioxide tape. Other features are individual record level controls with separate VU meters; large three-digit

resettable counter for reliable indexing of selections within a tape; input selector switch for either microphone or high-level source input (any low impedance microphone with standard 1/4" phone jack can be used). For the life-like fidelity of low-noise cassette recording and playback at its finest, put together the Heathkit AD-1530 Deluxe Stereo Cassette Tape Deck next week.

Kit AD-1530, 21 lbs.249.95*
ADA-1530-1, dust cover, 1 lb.4.95*

AD-1530 SPECIFICATIONS: Frequency Response: Regular (iron oxide) tape; ±3 dB from 40 Hz to 12 kHz typical. CrO₂ (chromium dioxide) tape; ±3 dB from 40 Hz to 14 kHz typical. Distortion: Tape dependent; electronics less than 0.2%. Hum and Noise: Dolby Switch OFF, -48 dB. Dolby Switch ON-Provides Additional Noise Reduction as Follows: -10 dB @ 4000 Hz and up. -9dB @ 2400 Hz. -6 dB @ 1200 Hz. -3 dB @ 600 Hz. Wow and Flutter: Less than 0.25% RMS. Inputs: Microphone: Lo-Z, 0.2 mV to 10 mV. Auxiliary: Hi-Z, 50 mV to 10V. Bias Oscillator Frequency: Approximately 100 kHz. Tape: Any good quality iron oxide or chromium dioxide tape cassette may be used. Tape Speed: 1 7/8 in/s or 4.76 cm/s. Fast Forward/Rewind Time: Approximately 45 sec. for C-60 cassette. Solid State Devices: 37 transistors and 2 JFET's. Output: Greater than 0.5 volts from low impedance source. Dimensions: 5 1/2" H x 9 1/2" D x 14" W. Power Requirements: 120 volts, 60 Hz, 15 W.

HEATHKIT ELECTRONIC CENTERS — ARIZ.: Phoenix, 2727 W. Indian School Rd.; CALIF.: Anaheim, 330 E. Ball Rd.; El Cerrito, 6000 Potrero Ave.; Los Angeles, 2309 S. Flower St.; Pomona, 1555 Orange Grove Ave. N.; Redwood City, 2001 Middlefield Rd.; San Diego (La Mesa), 8363 Center Dr.; Woodland Hills, 22504 Ventura Blvd.; **COLO.:** Denver, 5940 W. 38th Ave.; **CONN.:** Hartford (Avon), 395 W. Main St. (Rte. 44); **FLA.:** Miami (Hialeah), 4705 W. 16th Ave.; **GA.:** Atlanta, 5285 Roswell Rd.; **ILL.:** Chicago, 3462-66 W. Devon Ave.; Downers Grove, 224 Ogden Ave.; **IND.:** Indianapolis, 2112 E. 62nd Ave.; **KANSAS:** Kansas City (Mission), 5960 Lamar Ave.; **MD.:** Baltimore, 1713 E. Joppa Rd.; Rockville, 5542 Nicholson Lane; **MASS.:** Boston (Wellesley), 165 Worcester St.; **MICH.:** Detroit, 18645 W. Eight Mile Rd. & 18149 E. Eight Mile Rd.; **MINN.:** Minneapolis (Hopkins), 101 Shady Oak Rd.; **MO.:** St. Louis, 9296 Gravois Ave.; **N.J.:** Fair Lawn, 35-07 Broadway (Rte. 4); **N.Y.:** Buffalo (Amherst), 3476 Sheridan Dr.; New York City, 35 W. 45th St.; Jericho, L.I., 15 Jericho Turnpike; Rochester, Long Ridge Plaza; **OHIO:** Cincinnati (Woodlawn), 10133 Springfield Pike; Cleveland, 5444 Pearl Rd.; **PA.:** Philadelphia, 6318 Roosevelt Blvd.; Pittsburgh, 3482 Wm. Penn Hwy.; **TEXAS:** Dallas, 2715 Ross Ave.; Houston, 3705 Westheimer; **WASH.:** Seattle, 221 Thrd Ave.; **WIS.:** Milwaukee, 5215 Fond du Lac.



Over 350
Easy-To-Build Kits
SEND FOR
FREE CATALOG

HEATH
Schlumberger
HEATH COMPANY, Dept. 8-4
Benton Harbor, Michigan 49022

Please send FREE Heathkit Catalog.

Enclosed is \$ _____, plus shipping.
Please send model AD-1530.

Name _____

Address _____

City _____ State _____ Zip _____

Prices & Specifications subject to change
without notice.

*Mail order prices; F.O.B. factory.

HF-269

advanced as that in any SQ decoder of any description—including the presently available separate decoder units, which had led the field in engineering.

Third VidExpo Planned

Billboard Publications will stage its third international video marketing conference and exhibit at the Plaza Hotel in New York City on September 4 to 7. VidExpo 73 is hoping to feature all existing video hardware systems on the market (including the public debut of the MGA EVR system and Concord Communication's 3/4 U-Matic), plus a broad array of video software. More

information may be obtained from VidExpo 73, 1515 Broadway, New York, N.Y. 10036 (212-764-7300).

Esprit de Corpse?

A bomoh is not the sound your speaker makes when it blows apart; it is a Malay witch doctor. General Electric needed several bomohs, along with a Buddhist monk and an Indian mystic, to drive away evil spirits that closed GE's television plant in Singapore for several days in late January. It seems the young female employees were frightened by ghosts. (In the U.S. we've all learned to live with TV ghosts.)

equipment in the news

Quintessence preamp has new design features

A new company in the high fidelity field, The Quintessence Group of Sacramento, Calif., is producing its first line of components including the Quintessence Preamplifier 1. In the company's words the preamplifier contains "no degrading compensation networks"—not even tone controls. The preamp is said to have a frequency response, ± 0.5 dB, from 10 Hz to 100 kHz; distortion is rated at less than 0.01% from 10 Hz to 20 kHz. The price is \$329.50. The new line also includes an RIAA equalizer; a digital-readout power amplifier; a tape-recorder control module that includes mixing, panning, and equalizing features; and a variable-frequency electronic crossover.

CIRCLE 151 ON READER-SERVICE CARD



DC servo-motor drives Pioneer turntable

Pioneer's latest turntable unit, the PL-61 is driven, via a polyurethane belt, from a high-torque brushless DC servo-motor system designed for use at 33 or 45 rpm. A built-in strobe system allows for precise speed adjustment within a range of two per cent. The integral arm is equipped with a magnetic antiskating control. The unit costs \$299.95, including an oil-finished walnut base and hinged dust cover.

Tower speakers from Audionics

Standing 48½ inches tall, the TL-50 loudspeaker from Audionics is designed for maximum sound quality from a minimum of floor space (one foot square) according to the company. The speaker system is a three-way design with level controls for both midrange and treble and includes an 8-inch woofer in a transmission line, a 5-inch midrange driver, and two 1½-inch cone tweeters. The system is rated for a frequency response of 42 Hz to 20 kHz ± 4 dB and a recommended minimum amplifier power of 25 watts continuous into 8 ohms. Audionics also offers the slightly larger TL-90 with all Radford drivers and somewhat better specs. The TL-50 costs \$185; the TL-90, \$295. Both are available in walnut or rosewood; warranty on crossovers and drivers is five years.

CIRCLE 155 ON READER-SERVICE CARD



Your records represent a major investment. Does your record player protect it?

According to surveys by the major music magazines, the average music lover owns more than 200 records.

If you're typical, a little math will tell you that your record collection has already cost you over a thousand dollars. And will cost even more as you continue to buy records.

With that much money involved, it's certainly worth your while to consider how to protect that investment. Especially since the soft vinyl record is so vulnerable to permanent damage from the unyielding hardness of the diamond-tipped stylus.

What can do the damage.

As soon as the stylus touches down in the groove, a running battle begins. The rapidly changing contours of the record groove force the stylus to move up, down and sideways at great speeds. To reproduce a piccolo, for example, the stylus must vibrate about fifteen thousand times a second.

The battle is a very uneven one. If the stylus can't respond easily and accurately, there's trouble. Especially with the sharp and fragile curves which produce the high frequencies. Instead of going around these peaks, the stylus will simply lop them off. The record looks unchanged, but with those little bits of vinyl go the lovely high notes.

It's all up to the tonearm.

Actually, no damage need occur. Your records can continue to sound new every time you play them.

It all depends on the tonearm, which is to the stylus as the surgeon's hand is to the scalpel.

Basically the tonearm has just three jobs to perform. It must apply just the right amount of pressure to the stylus, keep this pressure equal on both walls of the groove, and follow the stylus without resistance as the groove spirals inward.

Today's finest cartridges are designed to track optimally at very low pressures (one gram or less). So you can appreciate how important it is for the tonearm settings to be accurate and dependable. And for the friction in the bearings to be extremely low.

Yet the difference in cost between a turntable with a precision-balanced tonearm and one with a less refined tonearm can be as little as \$50. (The cost of only a dozen records.)

Dual: The choice of serious record collectors.

For these reasons and others, Dual automatic turntables have long been the choice of serious music lovers.

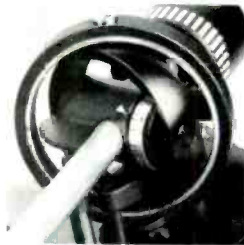
And for years, readers of the leading music magazines have bought more Duals than any other make of quality turntable.

We think these are impressive endorsements of Dual quality. But if you

would like to know what independent test labs say about Dual, we'll send you complete reprints of their reports. Plus an article on what you should look for in record playing equipment.

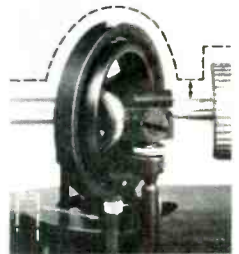
Or, if you feel ready to invest in a Dual, just visit your franchised United Audio dealer for a demonstration. The dividends will start immediately.

How Dual protects your records.



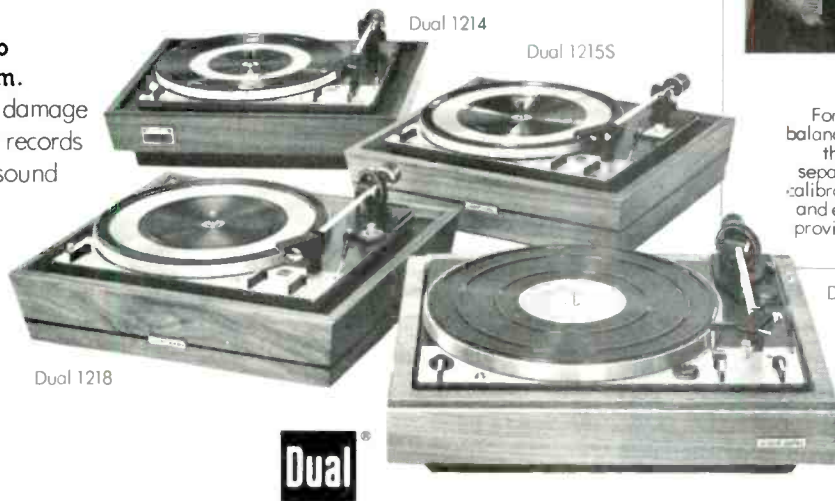
The tonearms of the Dual 1218 and 1229 are mounted in gyrosopic gimbals, the best known scientific means for balancing a precision instrument that must remain balanced in all planes of motion.

Unlike conventional tonearms, the 1218 and 1229 track records at the original cutting angle. The 1229 tonearm parallels single records; moves up to parallel changer stack. In the 1218, a similar adjustment is provided in the cartridge housing.



In all Dual models, stylus pressure is applied around the pivot, maintaining perfect dynamic balance of the tonearm.

For perfect tracking balance in each wall of the stereo groove, separate anti-skating calibrations for conical and elliptical styli are provided on all Duals.



United Audio Products, Inc., 120 So. Columbus Ave., Mt. Vernon, N.Y. 10553

Exclusive U.S. Distribution Agency: United Audio

CIRCLE 19 ON READER-SERVICE CARD



Wollensak offers cassette deck

The 3M Company has unveiled its Model 4765 cassette deck, which includes 3M's bi-peripheral closed-loop drive system and Dolby noise reduction for either tape or FM broadcast, fed to the deck from a tuner or receiver. In the later mode the deck's motor turns off automatically unless you press the drive controls (to record the broadcast for example). Other features include a tape selector switch, dual VU meters, input (line and mike) mixing, separate recording and playback level controls, ferrite head, end-of-tape shutoff, and a low impedance headphone output. The price is about \$299.95.

CIRCLE 152 ON READER-SERVICE CARD

New headphones from Suporex

Features of the new ST-N Newport stereo headphones from Suporex Electronics Corp. include stainless steel adjustable headband, padded earcups, and 30 Hz to 15 kHz frequency response rating. The ST-N weighs 13 ounces, has a 7-foot cord, and is styled in complementary cordovan and ivory colors. The price is \$19.95.

CIRCLE 153 ON READER-SERVICE CARD



MGA deck plays three cartridges

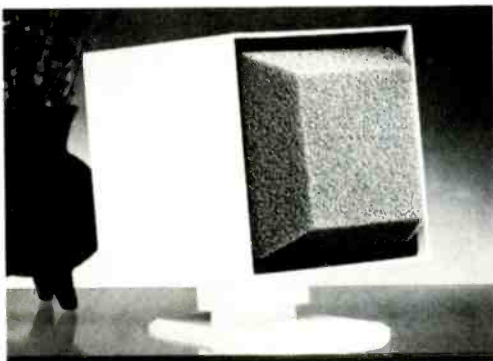
The new TD-83 8-track tape cartridge playback deck from the MGA division of Mitsubishi International Corp. incorporates a novel idea that is just making its entry into the consumer market: multiple cartridge slots for programmed playback sequencing. The TD-83 can play three tape cartridges automatically in order, can be set to repeat any of them in total, or can repeat any selected individual program within the three cartridges. The price is \$99.95.

CIRCLE 154 ON READER-SERVICE CARD

Sanyo semi-automatic turntable

The TP-80SA single-play two-speed (33 and 45 rpm) turntable from Sanyo is described as accommodating any stereo disc, whether two-channel or quadraphonic. The plug-in shell will hold most cartridges. At the end of the record the arm raises and returns to the rest position, and the drive turns off. The unit features an antiskating mechanism with built-in tracking force gauge, and the tone arm has a single adjustment control for static balance. A four-pole synchronous motor drives the turntable with a speed regulation within 0.2%, according to Sanyo. The price is \$154.95 including base and dust cover.

CIRCLE 156 ON READER-SERVICE CARD



Sound West offers extension loudspeakers

A new California company, Sound West, Inc., has introduced a series of indoor/outdoor extension speakers made of weather-resistant plastic. They measure 6 inches wide, 7 inches high, and 7 inches long and can be tilted for better sound dispersion. Available in round, square, and octagonal shapes, the speakers offer a choice of foam grille colors: rust, sea blue, desert gold, black, or white. Price: \$14.95.

CIRCLE 157 ON READER-SERVICE CARD

LAFAYETTE has the world's only 4-channel receiver with Full Logic wave-matching SQ

*Selected as the receiver of choice for
monitoring SQ* Quadraphonic records by CBS
and by other SQ record manufacturers*

Professional record reviewers all over the U.S. and CBS itself, the developer of SQ, are now using the Lafayette LR-4000 receiver to achieve optimum playback of 4-channel records, especially SQ. Why did they choose the LR-4000 over other 4-channel components? Foremost is the "Wave matching" full logic decoder, a Lafayette first in receiver design which provides the listener with the most precise definition of 4-channel SQ records yet developed. This means you get all the spacious surround sound that the SQ engineers built into the recording. A truly thrilling listening experience unequalled by other non logic or semi-logic 4-channel receivers. You can also play other 4-channel records with our exclusive Composer A & B positions and your present stereo records will

sound better when played through the LR-4000 and 4 speakers. Any discrete tape sound source can be used directly with this receiver including an optional CD-4 demodulator. The LR-4000 delivers 228 watts, (57x4) rms of direct-coupled power at 4 ohms. Advanced MOSFET/IC FM circuitry with phase locked multiplex and 1.65 μ V sensitivity brings in each station clearly even in difficult reception areas. Plus all the necessary controls to put you in command of a truly masterful sound system. It's not surprising then when Norman Eisenberg, Executive Editor of High Fidelity said, "Considering all that the LR-4000 offers, its price tag of \$499.95 does not seem unwarranted . . . it is a prime example of a 4-channel receiver". Listen to one and see if you don't agree.

*SQ TM Columbia Broadcasting System, Inc.



LR-4000

Lafayette Radio Electronics P.O. Box 10, Dept. 19043, Syosset, L.I., N.Y. 11791



**Send today!
FREE**

The World's Largest
Consumer Electronics Catalog

Your One Complete Buying Guide For
"Everything In Electronics"

19043

Send my FREE LAFAYETTE 1973 Catalog 730 to:

Name _____

Address _____

City _____ State _____ Zip _____

The ADC-XLM "...in a class by itself."



That's the way Stereo Review described our XLM. High Fidelity headlined their review, "Superb new pickup from ADC" and went on to say, "...must be counted among the state of the art contenders." And Audio echoed them with, "The ADC-XLM appears to be state of the art."

With the critics so lavish in their praise of the XLM, there's hardly any necessity to add anything. Far better to let the experts continue to speak for us.

Frequency response The CBS STR-100 test record showed less than ± 1.5 dB variation up to 20,000Hz. *Stereo Review*
... response is within ± 2 dB over the entire range. *Audio*
Frequency response is exceptionally flat. *High Fidelity*

Tracking This is the only cartridge we have seen that is really capable of tracking almost all stereo discs at 0.4 grams. *Stereo Review*
The XLM went through the usual torture test at 0.4 grams (some top models require more than a gram). *High Fidelity*
The XLM is capable of reproducing anything found on a phonograph record. *Audio*

Distortion Distortion readings... are almost without exception better than those for any other model we've tested. *High Fidelity*

The XLM has remarkably low distortion in comparison with others. *Audio*
At 0.6 grams the distortion was low (under 1.5 per cent). *Stereo Review*

Hum and noise The XLM could be instrumental in lowering the input noise from the first stage of a modern transistor amplifier. *Audio*
The cartridge had very good shielding against induced hum. *Stereo Review*

Price This would be a very hard cartridge to surpass at any price. *Stereo Review*
We found it impossible to attribute superior sound to costlier competing models. *High Fidelity*
Priced as it is, it is a real bargain in cartridges. *Audio*

**The Pritchard High Definition
ADC-XLM \$50.**

Professional Styling in Dokorder Reversing Deck



The Equipment: Dokorder 9100, a two-speed open-reel quarter-track stereo tape deck with automatic or manual bidirectional operation in both playback and recording. Dimensions: 17¾ wide by 15¾ deep by 20 inches high. Price: \$699.95. Manufacturer: Denki Onkyo, Japan; U.S. distributor: Dokorder, Inc., 11264 Playa Ct., Culver City, Calif. 90230.

Comment: In designing the 9100, Dokorder obviously has in mind the technological appeal of the big studio recorders and has sought to bring some of their properties into the home. The physical appearance of the unit—with the transport below and angled slightly downward, and the electronics above and to the rear—immediately suggests some studio equipment; and the multiplicity of switches, knobs, buttons, meters, tension arms, and whatnot further suggests (correctly, as it turns out) that the unit has some special technical features that one doesn't usually find in home equipment. Yet it is an automatic-reverse machine and one that will record as well as play in either direction: convenience features that assert the unit's basic identity as a home unit.

Let's begin at the front of the transport. At the left are three toggle switches: AC power, tape tension, and fast sensor. The tension switch adjusts for either normal or thin (double-play or triple-play) tapes. The fast sensor is used in conjunction with the automatic-reverse modes, which require metallic foil cueing strips on the tape to trigger reversing action. When an automatic mode is chosen and the fast sensor is turned on, the tape will fast-wind only as far as a foil cue strip. Then the transport will stop and back up beyond the foil, and commence playback in the opposite direction. This device makes it possible to wind quickly to the end of Side 1 on the tape and begin playback with Side 2; but take care not to wind too fast or the end of the tape may be through the gate before the unit has a chance to reverse.

Next is a three-position slide switch that controls automatic reversing: off, out-and-back only, and continuous play. Then comes a spring-loaded pushbutton switch to activate a built-in demagnetizer for the playback heads plus its own pilot light. (Record heads and of course erase heads tend to be self-degaussing; Dokorder recommends, however, that the record head be demagnetized occasionally with an external degausser.) To its right are two pushbutton switches for speed change and the pause control. The speed-change switch is marked in terms of metric speed designations: 19 (cm/sec., or 7½ ips) and 9.5 (cm/sec., or 3¾ ips). In using the pause we found that its action was good toward the center of the reel, though near the reel's end it tended to "bounce" somewhat, producing momentary unsteadiness of tape motion.

At the extreme right are the solenoid pushbutton controls. In the first group are those for fast-forward and rewind (or fast-reverse, since this is a bidirectional machine). In the second are buttons for forward, reverse, and stop, plus a record-interlock button. In changing direction, whether automatically or from activation of these manual controls, the transport mutes automatically for about 3 seconds, preventing any audible wow as it stops and then gathers speed in the opposite direction.

Behind these controls is the head assembly. A latch on the right end releases the front section of the head cover, which pivots forward to provide a half-inch opening for easy tape threading. And tape threading is so

REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

easy on the 9100 that it literally can be accomplished with one hand. The opening in the head cover also provides access for cleaning or other maintenance. Inside the cover are six heads: two each for erase, recording, and playback—one set for each direction of tape travel. In the center, between the two playback heads, is the pinch roller, which is supported top and bottom by a mount that slides toward the back of the transport to engage the capstan. The design makes no provision for the physical editing of tapes.

The only other control on the transport is the "memory" switch next to the turns counter at the back center. This is the first such memory device we have encountered on an open-reel deck, and it is comparable to those that have been appearing in the fancier cassette units. Turn on the switch, press the counter button to reset it to 0000, then continue to play the tape—in either direction—and when you want to return to the "memorized" spot press the appropriate fast-wind button. The transport stops fairly close to the marked spot, depending on the wind speed at the moment that the spot is reached. Incidentally the counter counts upward in forward tape travel, downward in reverse.

The electronics unit is divided into two sections. At the left of the upper section is the bias-control panel. Its concentric knobs set bias current independently for each channel; the outer ring (right channel) has a dent at the center "normal" position (factory-set for Scotch 150 tape with the tape selector switch—which we will come to in a moment—in *its* normal position). Below these knobs are on and off switches for a built-in oscillator. To set up the recorder for a tape of unknown properties you switch on this oscillator and record its signal, monitoring the tape's output levels on the meters; when the bias control is set to produce a maximum reading on the meters the unit is matched to the tape, according to the manual. Below the bias-control panel are phone jacks for the mike inputs and a stereo phone jack for headphone monitoring.

Next come the two meters, the left channel's in the upper part of the panel and the right channel's below it; then, similarly placed, come the recording switches and recording pilot lights for each channel. Neither channel will record until these switches are turned on (and then only if the recording button on the solenoid control panel is pressed as well). The pilot lights stay lit to warn you when one or both channels are switched to record, whether you are actually recording or not. The system therefore represents a sort of double interlock (comparable to the switching on some Teac decks, for example) and one that makes mono and sound-on-sound setups easy to manage without a complex (and fairly costly) multipurpose mode switch.

Continuing along the top section of the electronics panel, we come to the dual line-input level control, with separate elements for each channel. Then come three switches: tape select (normal/special), monitor (source/tape), and secondary input selector (mike/phono). When the tape selector is switched to "special," bias is raised (by about 30 per cent, according to the manual) to accommodate low-noise tapes. In this position (and with the bias control set at normal) it is optimized for Scotch 203, and all testing was done with this tape. Finally there is the dual output level control.

Below these controls are a similar-looking group with different functions. First is the dual level control for the mike or phono input. This control—together with the line input control immediately above it and the secondary-input selector—allows the line input to be mixed with ei-

ther mike or disc. The three switches in the lower section are interlocked and select normal mode, sound-on-sound, or tape echo. At the right is a dual level control used in either sound-on-sound or tape echo.

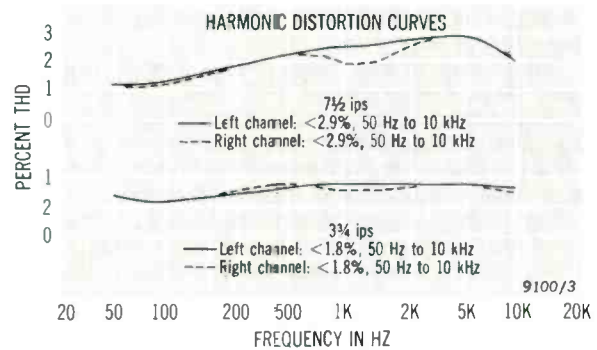
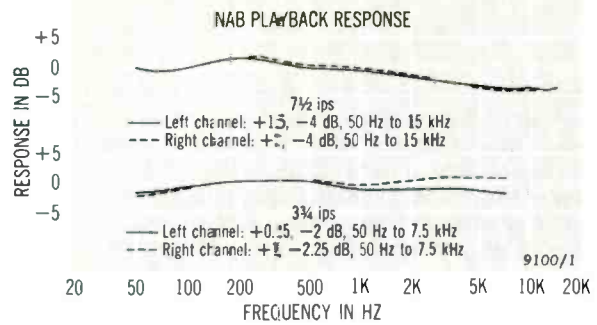
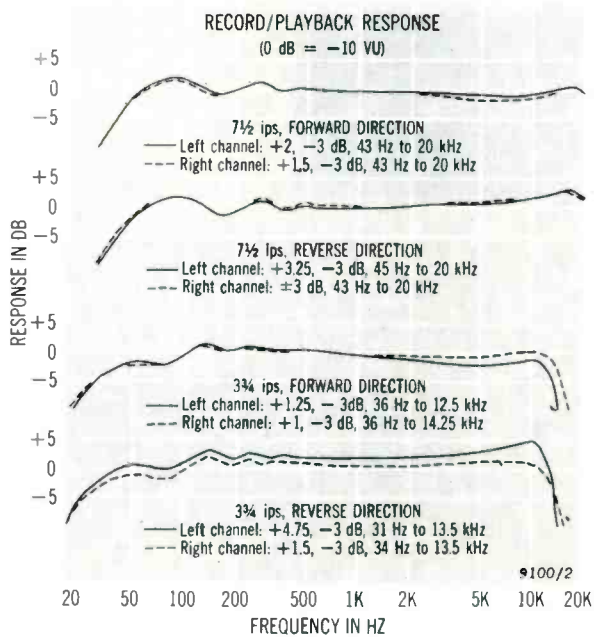
At the back of the electronics section are standard phono-type jacks, in pairs, for line input, line output, monitor output (similar to the line output, but intended for an accessory monitor unit), and phono (magnetic pickup) input. In addition there is a DIN input/output jack and a binding-post ground-lead terminal. On the back of the transport section is a special connector for the Model RC-91 accessory remote-control unit (which we did not test) and a fuseholder.

The tests at CBS Labs showed the 9100 to be average to good for a home deck. Some of the more attractive measurements included the absolute speed consistency with varying line voltages and the better-than-average distortion at the 3¾ ips speed—which curiously proved to be better than at 7½ over most of the frequency range. The 9100's many unusual features, plus its styling, make it a great deal of fun to work with. Its reversing system works very smoothly. If you are recording, the mere touch on the button for the opposite direction of tape travel (preferably during a brief pause in the program material) will change direction and give you a continuous recording. No model we've tested makes this process more fuss-free.

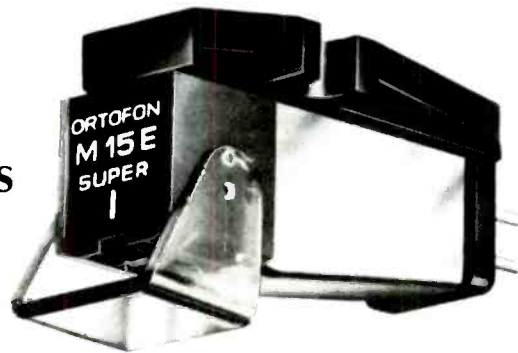
CIRCLE 144 ON READER-SERVICE CARD

Dokorder 9100 Additional Data

Speed accuracy		
7½ ips	1.2% fast at 105, 120, & 127 VAC	
3¾ ips	1.0% fast at 105, 120, & 127 VAC	
Wow and flutter (ANSI weighted)		
7½ ips	playback: 0.04%	
	forward record/playback: 0.06%	
	reverse record/playback: 0.07%	
3¾ ips	playback: 0.09%	
	forward record/playback: 0.15%	
	reverse record/playback: 0.15%	
Rewind time, 7-in. 1,800-ft. reel 1 min. 33 sec.		
Fast-forward time, same reel 1 min. 32 sec.		
S/N ratio (ref. 0 VU)		
playback	L ch: 56 dB	R ch: 58 dB
record/playback	L ch: 43 dB	R ch: 44 dB
Erasure (400 Hz at normal level) 52 dB		
Crosstalk (at 400 Hz)		
record left, playback right	51.5 dB	
record right, playback left	49.5 dB	
Sensitivity (for 0-VU recording level)		
line input	L ch: 108 mV	R ch: 110 mV
mike input	L ch: 0.53 mV	R ch: 0.53 mV
phono input	L ch: 2.5 mV	R ch: 2.5 mV
Meter action (ref. NAB 0 VU)		
	L ch: exact	R ch: exact
IM distortion (record/playback, -10 VU)		
7½ ips	L ch: 3.5%	R ch: 4.5%
3¾ ips	L ch: 3.9%	R ch: 3.6%
Maximum output (line, 0 VU)		
	L ch: 800 mV	R ch: 825 mV



New Movement Lends Ortofon High Output



The Equipment: Ortofon M15E Super, a stereo phono cartridge fitted with elliptical stylus. Price: \$79.95. (With spherical stylus as Model M15 Super, \$69.95.) Manufacturer: Ortofon, Denmark; U.S. branch: Ortofon, 9 E. 38th St., New York, N.Y. 10016.

Comment: Over the years the name of Ortofon has been associated with the finest in phono cartridges; Ortofons have long been among the favored choices of professionals and serious discophiles alike and the company was among the pioneers of the elliptical stylus. In the past, however, using an Ortofon took some doing inasmuch as the pickup's signal-generating element—a moving coil which provided a very low output—required a voltage boost before it could be fed to a normal preamp input. To provide this boost, Ortofon pickups evolved through several design modifications. Originally the Ortofon was supplied with tiny step-up transformers that were built right into the (somewhat bulky) cartridge body. Then the transformers were offered as part of the signal cable between pickup and preamp. This approach suited the pickup for a wider variety of tone arms and also conformed to the growing design trend among stereo pickups toward very low mass. A third stage in this evolution was the replacement of the

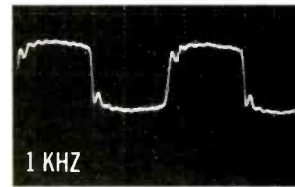
transformers by a solid-state "pre-preamp" (the Martin), which was designed to further refine the performance by offering the smoother, phase-shift-free response of a solid-state circuit as compared to the action of the transformers.

The latest Ortofon, the subject of this report, solves the low-signal output problem in a radical way—by forsaking the old moving-coil design in favor of a new movement called VMS (variable magnetic shunt) on which the company has a U.S. patent. Briefly, it employs a moving stylus cantilever attached to an armature (a thin-wall tube with very low mass—on the order of 0.5 milligram) that oscillates in a magnetic field as dictated by the stylus' movement in tracing a record groove. The oscillations vary the flux through fixed coils, which supply the output signals. The cantilever is relatively short and is designed to retract at unduly high vertical tracking forces, a feature that means the pickup must be used in high-quality, low-mass arms and which also obviates the danger of damage or of premature "cantilever fatigue." The pickup is well shielded and is immune to attraction to a metal turntable. It is fitted with a plastic guard that you may swing over the stylus when not in use, and in the cartridge box you'll find a small stylus-cleaning brush. Performance specifications for the

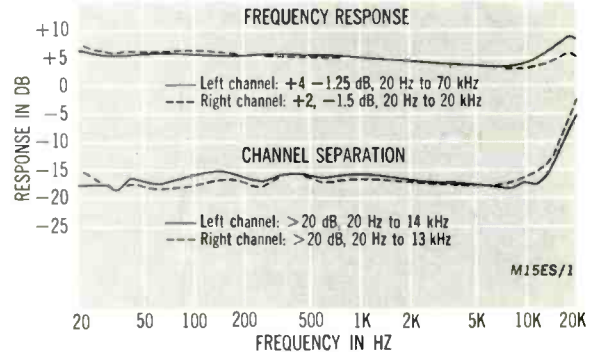
spherical and elliptical models are identical, and the stylus may be replaced readily by the owner. The stylus is a "naked diamond" which is to say the entire stylus is made of diamond rather than only its tip. The elliptical, under examination at CBS Labs, proved to have excellent geometry and measured 0.3 by 0.7 mils. The entire pickup weighs only 5 grams and is designed for a vertical tracking force range of 0.75 to 1.5 grams, with 1 gram as the specified optimum setting. The lab found it could track the torture-test bands of CBS test record STR 120 at a VTF as low as 0.45 gram; the remaining performance tests and our own listening tests were made at 1 gram.

Output voltage was measured (at normal recorded velocity) as 4.0 mV and 3.7 mV for left and right channels respectively, which are average-high values for magnetic pickups and well suited for the normal phono preamp inputs on today's stereo gear. Harmonic distortion runs about average for high-quality pickups; IM distortion is distinctly below average in both lateral and vertical planes. The Ortofon's vertical angle was measured at 20 degrees. Its vertical compliance was ample at 22×10^{-6} cm/dyne; lateral compliance was higher at 40. Frequency response on either channel is virtually a straight line across most of the audio band; the right channel is exemplary at ± 2 dB from 20 Hz to 20 kHz, and the left channel shows a peak of 4 dB just at the top end of the audio band. Both channels are excellently balanced. Stereo channel separation averages about 22.5 dB across the spectrum, lessening somewhat only at about 15 kHz. Square-wave tests showed one cycle of ringing, which became quickly damped, very fast rise time, and very good square-like shape.

In listening to the Ortofon we could hear no specific "sound" associated with the cartridge; rather it is a very faithful translator of whatever is on the record. It pro-



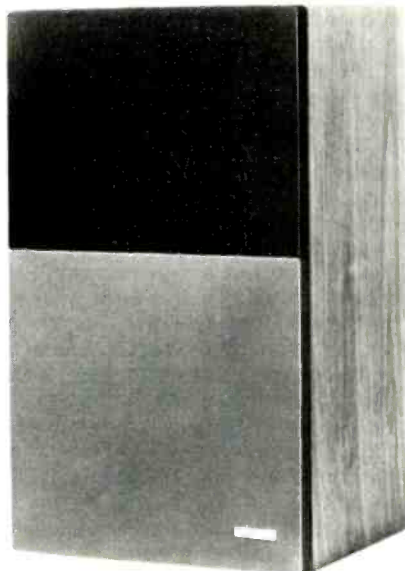
Square-wave response



vides reproduction that is clean, smooth, effortless, and nicely "open." On varied instrumental and vocal fare (for instance "A Baroque Festival"—Nonesuch H7-12) it handled all the transients and tonal subtleties with remarkable definition. It also took in stride big orchestral material like Tilson Thomas' new *The Rite of Spring*, (DG 2530 252), a real sonic blockbuster with enormous tonal and dynamic demands. Throughout, the stereo image remained firm and well defined. All told, the new Ortofon is good news for serious discophiles who, in the past, may have been put off by the heavier weight and lower signal of the older Ortofons.

CIRCLE 145 ON READER-SERVICE CARD

A Fine Speaker from Pioneer



The Equipment: Pioneer CS-R700 loudspeaker system in wood case. Dimensions: 15 by 26 by 13¾ inches. Price: \$229.95. Manufacturer: Pioneer Electronics, Japan; U.S. distributor: U.S. Pioneer Electronics Corp., 178 Commerce Rd., Carlstadt, N.J. 07072.

Comment: The R700 is the top of the three models in the recently introduced R series. While all are of approximately bookshelf size, the R700 uses cellular horns for both midrange and highs, oriented for vertical positioning of the enclosure. (The R500 and R300 have a circular horn-type tweeter that presumably will sound the same no matter how the speakers are oriented.) The front panel is divided into two sections. The upper portion, with a black grille cloth, hides the midrange driver and tweeter, plus the opening for the woofer's bass-reflex duct; the lower portion, in brown, hides the woofer.

On the back is a connection panel using color-coded (white and blue, the latter being designated as the hot terminal) spring-loaded clips. Also on this panel are rotary controls for midrange and high balance, both with marked "normal" positions. The high control has little audible influence on performance; the lab measured its effect as extending from about 5 kHz upward, with a total spread between minimum and maximum settings of about 4 dB except in the extreme top (around 15 kHz),

where the maximum position seemed to introduce some narrow dips. The midrange control similarly produced only moderate alteration over most of its rotation range. As it approaches minimum, however, it begins to take a big bite out of everything above around 800 Hz; at the minimum setting the results are unlistenable bassy. We tended to prefer both controls in their normal positions.

In listening to pure tones we found the bass to be unusually clean and well defined to below 30 Hz—noticeably better in our listening room in this respect than the curves (made in an anechoic chamber) would suggest. At the upper end we also noticed some differences between the listening room and the anechoic-chamber results. On axis, tones as low as 1 kHz sounded a bit louder than they did at even 45 degrees off axis. The difference was not great, but it increased with frequency to about 10 kHz, where beaming might be considered moderate or fairly high. Above this frequency, however, beaming drops remarkably; at 15 kHz the test tone seemed almost as loud 90 degrees off axis as it did on axis. This reduction in beaming at the top end is not as evident in the measured curves, though it can be seen.

Being basically a bass-reflex design, the R700 is much more efficient than the typical (acoustic-suspension) two-cubic-footer. It produced the standard test level (94 dB at 1 meter on axis with broadband noise from 200 to 6,000 Hz) at only 1.4 watts. And although Pioneer rates it for a maximum input power of 70 watts, the unit handled steady tones to 100 watts and pulsed tones to 178.5 watts (average) before distorting excessively. These figures indicate not only high efficiency, but wide dynamic range as well. Any good amplifier producing from 10 to 50 watts per channel continuous power into 8 ohms should work fine with these speakers in almost any normal room.

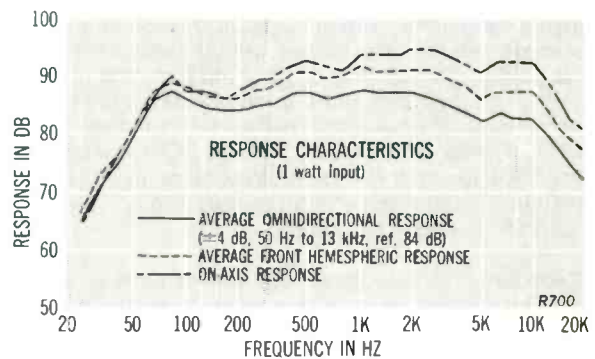
Impedance measures quite close to Pioneer's 8-ohm rating. Following the normal rise at bass resonance, the impedance drops to a minimum (the rating point) of 7 ohms at a little above 100 Hz; as frequency rises, the impedance returns to a little over 8 ohms and remains there to beyond 15 kHz, where it dips slightly. Even in the extreme bass (below 30 Hz) impedance never gets much lower than the 7-ohm rating. You may expect the R700 to work well in multiple-speaker hookups wired for 8 ohms.

In listening to musical material, the first thing we noticed about the R700 was its openness. Individual sounds seem particularly alive and well differentiated; and, far from sounding as though the music emanates from somewhere within the enclosure (as it can in many speakers), the impression of depth and space seems to move the music out in front of the grille cloth and into the room. Also noticeable by comparison to some other speakers of comparable price is the avoidance of false brightness in the midrange. (Pioneer claims to have reduced second-harmonic distortion in its midrange driver and tweeter through special design techniques, a factor that would in fact have such a result.)

The R700 did a fine job with any program material we fed to it. While the openness of sound was welcome in dense orchestral material, we found it even more appealing in thinner textures (chamber music for example) and in close-miked groups (notably some recordings of modern jazz), where individual instruments stand apart with striking realism. This factor, coupled to the generally clean, smooth, honest, wide-range performance of the R700, puts it unquestionably among the more attractive speakers in its class.



With grille-cloth panels removed bass-reflex duct is visible at upper left. Smaller horn is the tweeter.



Pioneer CS-R700 Speaker Harmonic Distortion*

Output Level (dB)	Frequency			
	80 Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	0.23	0.30	0.40	0.40
75	0.20	0.27	0.28	0.38
80	0.21	0.25	0.24	0.38
85	0.25	0.25	0.24	0.40
90	0.40	0.24	0.27	0.50
95	0.63	0.24	0.38	0.58
100	1.2	0.47	0.64	0.60
105			1.1	0.72
110			2.1	1.3

*Distortion data are taken on all tested speakers until distortion exceeds the 10 per cent level or the speaker produces the spurious output known as buzzing, whichever occurs first.

REPORTS IN PROGRESS

Sony TC-161SD cassette deck
 Dynaco A-10 loudspeaker system
 Philips GA-212 turntable



Dual Updates the 1219 Changer

The Equipment: Dual 1229, a three-speed automatic/manual turntable. Dimensions: 12 by 14 $\frac{3}{4}$ inches (top plate); for custom-mounting, requires a mounting board at least 14 $\frac{3}{4}$ by 18 $\frac{1}{2}$ inches with at least 4 $\frac{3}{4}$ inches clearance above bottom edge of top plate (for removal of changer spindle) and 2 $\frac{3}{4}$ inches clearance below; accessory wood base: 16 $\frac{3}{4}$ by 14 $\frac{1}{2}$ by 3 $\frac{3}{8}$ inches. Price: \$215; WB-19 wood base, \$14.95; DC-9 dust cover, \$14.95. Manufacturer: Dual, West Germany; U.S. distributor: United Audio Products, Inc., 120 S. Columbus Ave., Mt. Vernon, N.Y. 10553.

Comment. The new Dual 1229 should have a familiar look to most readers. It takes one step farther the progressive improvements that made top Dual models among the most popular turntables in component systems for the better part of a decade, to judge by readers' letters. This last step is not a big one, but it further enhances an already desirable product.

That product, the 1219, was reviewed in our January 1970 issue; and since United Audio says that the basic drive system and most of the controls have not been changed, we have not repeated full lab measurements.

While we have measured some slight improvements on subsequent models (where those models used the same construction and features, making performance comparable), these variations are no greater than one might expect between samples of a given production run; and still later models have in some cases repeated the findings for the 1219. Those findings may be summarized as follows: speed error and wow, very low to unmeasurably low (depending on model and vintage); rumble, good; stylus-force adjustment inaccuracy, negligible; antiskating force, very close to theoretically ideal values; arm friction, negligible; force required to trip the changer mechanism, very low. The three drive speeds remain 33, 45, and 78 rpm.

At first glance you may see no difference between the 1219 and the 1229. The speed control, with its vernier knob, are at the left front, levers for triggering automatic action and setting record diameter (to control the set-down point) are at the right front. The most obvious change is the addition of the built-in illuminated strobe system for 33 and 45 rpm (78 is not included), visible as a round "window" in the top plate to the left of the automatic-action lever. The window is not flat glass, but a prism that can be rotated to change the viewing angle;

in one position the strobe can be sighted from directly above the unit, but when it is rotated through 180 degrees the strobe becomes visible from a point in front of it. This can be handy if you plan to mount the 1229 either in a well (where it must be viewed from overhead) or in shelving (where it cannot be). What you see through the window are markings on the underside of the platter, illuminated by a strobe bulb and reflected through a mirror system beneath the platter.

The controls at the arm's pivot assembly retain all the features of the 1219: the tracking-force dial at the pivot, the lever for adjusting vertical tracking angle at its base, and the antiskating dial next to the lever. The second improvement in the 1229 is almost hidden in these controls: the calibration to tenths of grams in the tracking-force dial. Had we not measured accuracy of 0.1 gram or better in this control in past Duals, such fine calibration might seem a bit presumptuous; some tracking force adjustments are accurate only within a quarter-gram or so. Particularly in using high-compliance cartridges with narrow elliptical styli—which put a premium on optimum tracking-force settings—this improvement is both welcome and justified.

Aside from some styling touches and the platter (a 12-inch, 7-pound, dynamically-balanced casting of non-magnetic alloy with an antistatic mat), the 1229 can be described in the same terms as other Duals presently in the line. It will play records manually with a stub spindle or with its 45-spindle adapter, in which mode the motor turns on automatically when the arm is moved over the platter. It will allow automatic start and stop (plus automatic arm return) whether records are being played singly or stacked. It will operate as a changer with the automatic spindle, which also can be used to repeat a single record continuously by placing the 45-rpm spindle adapter on top of the automatic-play spindle. All three spindles, plus a clip-in cartridge mount, are supplied with the unit, of course.

The improvements incorporated into the new model seem minor, and to the casual music listener they are not in fact particularly important. (For such a user, Dual—and other companies—make less elaborate models.) If you want the best that a changer can give—and today it goes almost without saying that that's a great deal—they are significant, however, and we welcome them.

CIRCLE 141 ON READER-SERVICE CARD



Superscope's "Halfway House" Components

The Equipment: Superscope R-250, a stereo FM/AM receiver in wood case. Dimensions: 16 $\frac{3}{8}$ by 6 by 11 $\frac{3}{8}$ inches. Price: \$199.95. Manufacturer: Superscope, Inc., 8150 Vineland Ave., Sun Valley, Calif. 91352.

Comment: The Superscope budget line appears to be one result of the company's acquisition of a fifty per cent interest in Standard Radio of Japan—the factory in which Superscope has been building some Marantz products for some time. The R-250, though costing under \$200, is actually the line's top receiver model—a fact that may be taken as confirmation of Superscope's announced intention of designing this line to bridge the area between mass-market products and the better components.

On the front panel, below the tuning dial and signal-strength meter, are a speaker/power switch (AC off, main speakers, phones only, remote speakers, all speakers), bass and treble controls, a high-filter switch, a loudness control (which has loudness compensation only at low output and acts as a straight volume control over most of its operating range—a clever compromise), balance control, switches for tape monitor and FM muting, selector (AM, mono FM, stereo FM, phono, aux), and tuning knob. At the lower left corner of the front panel is a stereo headphone jack, which is live at all times. On the back panel are standard jacks for magnetic phono, aux, tape monitor, and tape recording; a DIN input/output jack for tape recording; screw terminals for 300-ohm and 75-ohm FM antennas and AM antenna; a binding post for grounding associated equipment; spring-loaded clips for connecting the two pairs of loudspeakers; and a switched accessory AC outlet. A sensible catalogue and in view of the unit's price, rather generous.

The niche that Superscope seeks to fill with such a product is somewhat hard to define because we haven't

had anything quite like it before. It is not to be taken as a true component by Superscope's own definition, yet it resembles other \$200 budget receivers in many ways. It doesn't have any of the little cosmetic flourishes by which component makers in the past have all too often tried to convince us of the product's true component status or to draw our attention away from borderline or even substandard performance characteristics. Nor does the R-250 have the blatantly substandard (from the component point of view) characteristics that are typical of the "modules"—what we would define as fancy table radios without speakers masquerading as components. The Superscope line does indeed fall somewhere in between; and in this top model it comes far closer to component standards than to those vague truisms that serve for standards among the modules.

The amplifier section—the workhorse of the unit, and therefore a section in which good performance is important—comes particularly close to the component idea. At a fairly honest 10 watts per channel its output must be considered moderate to low; but it has enough guts to drive a pair of efficient speakers in any normal room. When we say "fairly honest" we are referring to the fact that harmonic distortion ran above spec (and measurability) at full power and 20 Hz—which is, we should note, below the range of any normal program material. At other frequencies and at lower power levels the harmonic distortion was invariably below Superscope's respectable 0.9 per cent rating. IM distortion, sensitivity, noise, and square-wave tests all produced results within the pale of normal component standards, and decidedly better than what one would expect in a typical radio-turned-module.

Some of the tuner figures too are worthy of true components: 98-MHz mono sensitivity (2.0 microvolts), capture ratio (1.5 dB), selectivity (60 dB), and S/N ratio (68 dB), for example. The THD and IM distortion figures too

As this issue is being readied for press we have been informed by Superscope that a new top model (the R-350) will be added to the line in the near future and is expected to replace the R-250. The present model should, however, be available in stores through the spring.



Square-wave response

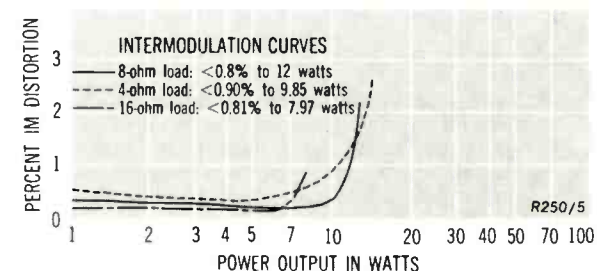
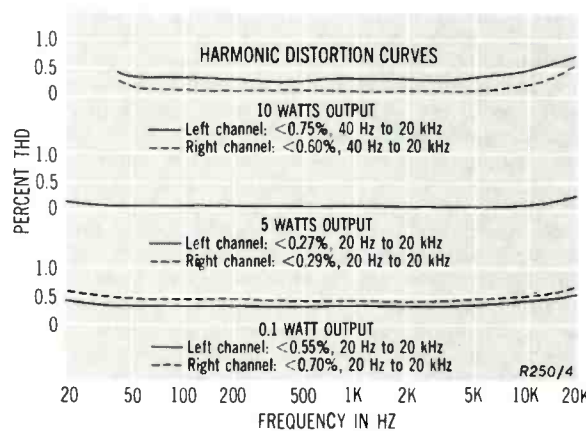
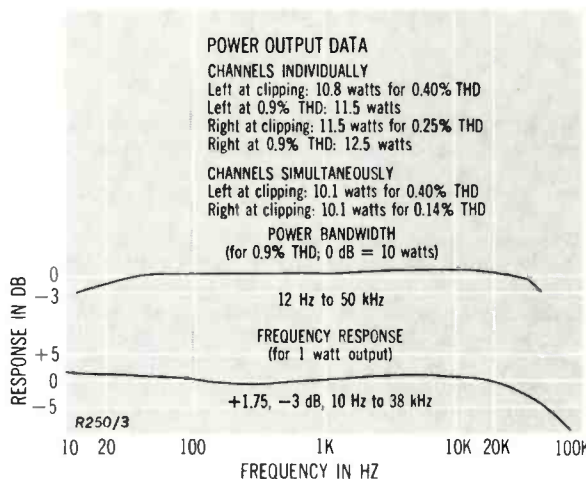
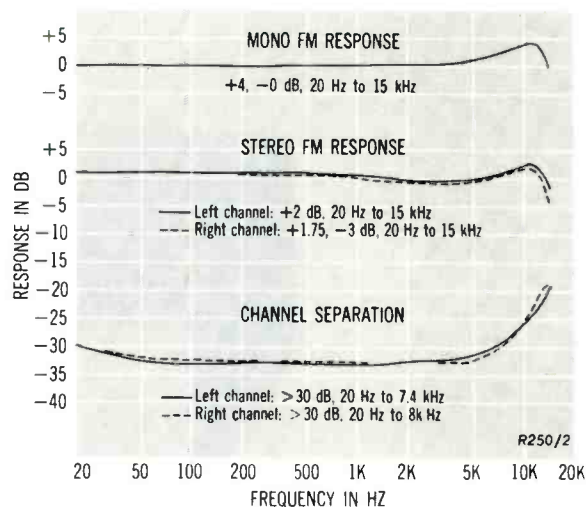
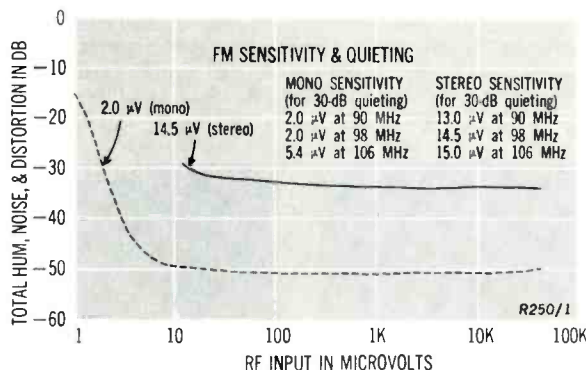
are pretty good, and separation—at better than 30 dB over most of the frequency range—is better than that of some fairly expensive receivers toward the frequency extremes. Frequency response has a peak toward the high end that we would not expect in a true component, however, and quieting, while good in mono, is not very spectacular in stereo. Since the stereo curve is a relatively new feature of our reports, introduced with the January issue, we can't yet say what typical or even respectable values might be, but 30-odd dB of quieting at high signal strengths is less than we would hope for.

All this adds up to a unit that is not really designed for someone used to components—who will, among other things, complain of some restrictions in control flexibility. But it does strike us as an excellent alternative for the prospective buyer who knows he wants something better than the home entertainment products his local discount store is trying to push at him, but can't yet bring himself to shell out \$300 or more for the alternative. In these terms we think the R-250 is a success. And Superscope is to be congratulated for using so much of its necessarily tight budget in such a product for performance and so little for mere frills.

CIRCLE 143 ON READER-SERVICE CARD

Superscope R-250 Receiver Additional Data

Tuner Section			
Capture ratio	1.5 dB		
Alternate-channel selectivity	60 dB		
S/N ratio	68 dB		
THD	Mono	L ch	R ch
80 Hz	0.40%	1.0%	0.55%
1 kHz	0.32%	0.41%	0.47%
10 kHz	0.28%	2.2%	2.5%
IM distortion	1.0%		
19-kHz pilot	-49 dB		
38-kHz subcarrier	-56.5 dB or better		
Amplifier Section			
Damping factor	36		
Input characteristics (for 10 watts output)			
	Sensitivity	S/N ratio	
phono	2.1 mV	66 dB	
aux	81 mV	75 dB	
tape play	67 mV	80 dB	
RIAA equalization +2, -1 dB, 20 Hz to 20 kHz			



Manufacturers often talk and write about performance specifications, particularly their wide frequency range, as an indication of their equipment's quality. But how does this relate to "listening quality"? Speaker manufacturers publish nearly identical specifications—but these are of interest only as theoretical abstractions, since no one can significantly relate them to "listening quality."

Bozak Speakers have only one purpose, we call it the "Bozak Ideal"; to recreate your favorite sounds technically and musically—rock or Bach—in all of their subtle detail and

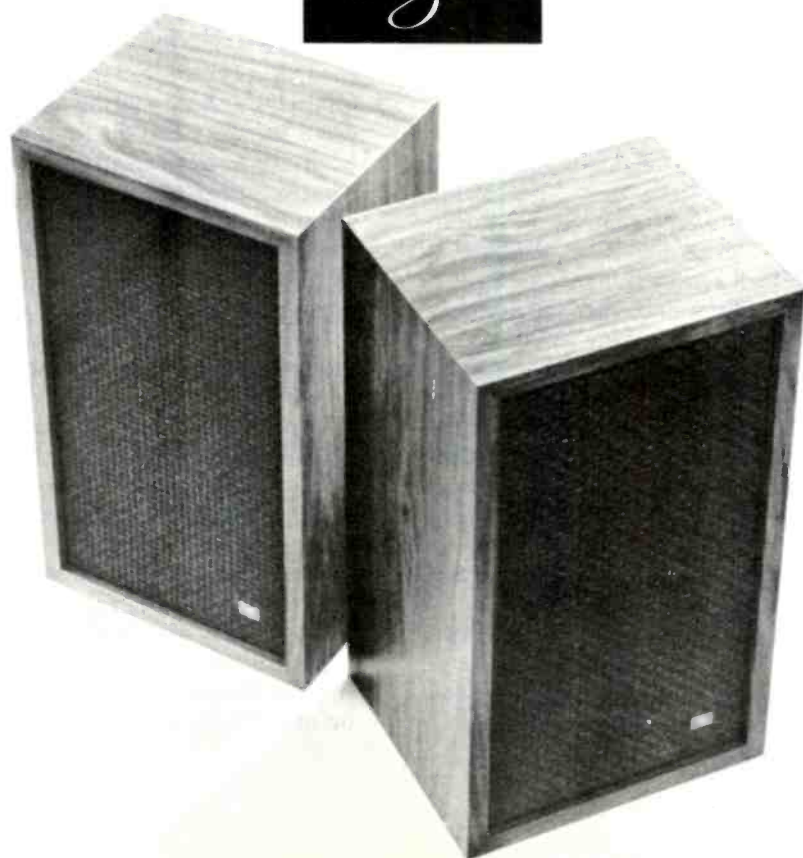
thrilling power. With clean, true-pitch bass, clearly defined mid-tones and clear, warm treble.

Bozak's Sonora speaks for itself too! Designed especially for those with an ear for superb sound but with limited budget, as well as space, Sonora has more quality for its size than any other bookshelf speaker available. Hear them at your Bozak dealer today. You'll discover that every Bozak is a Bozak!

BOZAK, Box 1166, Darien, Conn. 06820
Overseas Export: Elpa Marketing Industries Inc.
New Hyde Park, N.Y. 11040

**It's tough
to compare something
in a class by
itself.**

Bozak[®]



How to Play Old Records on New Equipment

by George Blacker and Robert Long

STEREOPHILES (OR QUADRAPHILES) though we may be, many of us owners of modern sound systems have a cache of antique recordings hidden away in a closet somewhere—or (God forbid) in a hot attic or a damp basement. On occasion the early LPs are dusted off and played with some success. The non-RIAA equalization may cause you to reach for the tone controls, but otherwise a mono LP generally will reproduce well with a stereo pickup and no further adjustment will be needed.

But 78s can sound just plain awful: tinny, squeaky, scratchy, boomy, muddy—almost any disparaging word in the hi-fi lexicon can be applied with some justice. Yet they need not sound that way. Those Caruso recordings that Aunt Millie treasured, the Lilli Lehmanns that we were told were “worth money,” even the Paul Whitemans that we picked up in a sentimental moment at a charity bazaar all contain sounds that are not only interesting but can be surprisingly good if one knows how to extract them from the grooves. True, many 78s have been transferred to LP—as late-night television commercials for albums by Tommy Dorsey, Rosemary Clooney, etc., make clear—but many more have not. Yet transfers of both popular and classical 78s often have been so botched by excessive filtering, phony stereo, inept editing, or incorrect playback speeds that the originals can sound like completely different recordings.

On superficial inspection, however, the newest stereo equipment seems to be designed to do every-

Mr. Blacker, an avid collector, has produced tape transfers from cylinders for issue on Folkways LPs.

Modern stereo equipment seems designed to play everything but 78s. But with proper adaptation, you can mine the gold in your antique discs.

thing well *except* play old 78s. That speed is omitted from some of the better manual turntables; and even though most changers still have it, stereo cartridges are for the most part designed to play only microgroove. Out of the multitude of good magnetic stereo cartridges available today, only a handful (some Shure and Pickering models, for example) offer a 2.7- or 3.0-mil replacement stylus for reproduction of 78s. “Reversible” or “universal” styli are available in ceramic cartridges for the cheaper players, but the all-purpose stylus (fortunately) is disappearing and the dual styli usually use a sapphire (rather than diamond) tip for 78s. Both are to be discouraged unless you don’t care what happens to the records. No current preamp we know of includes equalization settings for 78s. And these are only the basic problems of playing old records on modern equipment. (We’ll get to the finer points in due course.)

Collectors have adopted a variety of ways to get around the problems. One school of thought, most of whose adherents are English, holds that old records can be heard properly only on old phonographs—meaning acoustic phonographs for acoustic records of course. In our opinion, this attitude is of benefit mostly to the antiques dealers who find in such people a ready market for wheezing clunkers, sold at ridiculously inflated prices. A machine that offered indifferent value at \$100 or so in the Twenties may now fetch that much or more for the purchaser to ruin records on. When you stop to think that stylus forces on those models were apt to be in fractions of a pound and compliance almost

nonexistent, it seems a miracle that any records of the past have survived in playable condition. And while it's true that the acoustic resonances of the reproducers *may* correct *some* of those in the recording equipment, chances are that an acoustic phonograph will compound—rather than ameliorate—the inadequacies of the recording.

According to Gennett Records—at one time an important disc producer—the usable response of its acoustic recording system ran from about 128 to 4,000 Hz, with pronounced peaks between 300 and 500 Hz, whereas its Electrobeam recording equipment was capable of fairly flat response between 16 and 20,000 Hz, peaking somewhat between 2,000 and 8,000 Hz, then dropping off, but continuing to respond past 15 kHz. Gennett made no claims regarding playback response, and of course we have no way of knowing how the company made its response measurements. Brunswick claimed that acoustic recording equipment responded reasonably well between 128 and 2,000 Hz, while the phonographs could reproduce frequencies between 250 and 4,000 Hz. (Their graphs claimed uniform response over the entire audio bandwidth [!] for both recording and playback equipment of the electrical type.)

Response curves published by independent authors of the period tend to confirm what your ears may already have led you to suspect in listening to antique records: The characteristics of the recording equipment varied considerably not only from label to label, but from time to time and from studio to studio. There really is no standard response curve for acoustic or early electric recordings, though it is possible to make some generalizations on the subject.

Not only did resonance effects introduce various types of honkiness into acoustic recordings (much as similar nonlinearities do in a poorly designed loudspeaker), but in both acoustic and early electrical discs they may be responsible for what is known as *blasting*, i.e., overloading, particularly at the resonant frequencies. In his book of reminiscences, *The Music Goes Round*, pioneer recording director Fred Gaisberg tells how Max Hampe, HMV's recording technician in Berlin, won the undying enmity of Frieda Hempel by trying to prevent blasting. Hampe bodily moved the diva toward and away from the horn, according to the requirements of the moment. The lady objected—strenuously.

All companies improved their discs as the years went by, of course. Severe resonances were commonplace in pre-1910 acoustics, while the response of discs cut in the early Twenties often was remarkably smooth. Early electrics of 1926 and 1927 often seem to represent a step backward in some respects; but soon the electrical response curves too were smoothed out.

During this entire period Edison's discs were sonically ahead of the competition. During 1909

Thomas Edison developed an acoustic cutter that offered vastly improved audio quality (on cylinders; his Diamond Discs were not to appear for about three more years). In their book *From Tinfoil to Stereo*, Oliver Read and Walter Welch attribute this improvement in performance to the use of viscous damping fluid on the diaphragm of the cutter. The damping appears to have flattened the upper resonance (probably in the vicinity of 3 kHz, which was the average upper limit of response for most acoustic recorders) and extended the effective frequency range much as the enclosure's loading does to the bass resonance of the woofer mounted within it. Edison cylinders released from 1910 on, and all the acoustic Diamond Discs, are obviously superior in fidelity to any of the lateral disc records of the same period. The fidelity of the Edison four-minute wax Amberol cylinders of the time was somewhat lost in surface noise, but the celluloid Blue Amberol cylinders released after 1912 were a major improvement.

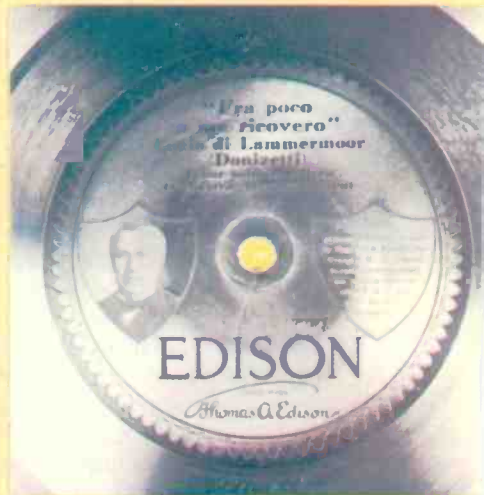
All of Edison's cylinders and discs (except for some extremely rare discs made shortly before Thomas A. Edison, Inc. announced it was going out of the recording business at the end of 1929) were vertically cut by what often is called, appropriately, the hill-and-dale process; most other companies used lateral groove modulation following the lead of Emile Berliner's first discs of 1888. The lateral discs could be played by a standard phonograph of the mono-LP era equipped with the appropriate stylus; the hill-and-dale discs could not. A stereo cartridge makes it possible once again to reproduce the vertically cut discs on modern equipment, as we shall explain presently.

Given the continued availability of interesting old records, and a desire on the part of collectors and owners of stereo systems to play them to best advantage, let's now consider the requirements for doing so. Naturally, cost may be a limiting factor in determining how close to ideal the reproduction will be; but bear in mind, even through all equivocation, that a modest investment can produce eminently satisfactory reproduction from most of the older discs. Among the special considerations are:

1. Nonstandard groove dimensions.
2. Off-standard speeds.
3. The two different types of cut: vertical and lateral.
4. Off-standard diameters and groove layouts.
5. Variable spindle-hole dimensions and centering.
6. Equalization.

Matching Stylus to Groove

The width, depth, and shape of record grooves were not standardized as rigidly for 78s as they have



The Labels Can Be as Interesting as the Discs

Record labels are fascinating in their variety and significance. Twelve samples are shown on the opposite page, five more on this month's cover.

The painting of Little Nipper and "His Master's Voice" legend did not appear on Gramophone Co. discs until 1909. The Chaliapin live-performance disc at right on cover is typical of the many HMV labels. "Recording angel" symbol on pre-1909 (so-called pre-dog) Gramophone (actually G&T) label (facing page) later was moved to back of single-faced discs—where it appeared in relief—then abandoned until EMI revived it in 1953 for Angel Records. The first Victor red-seal (celebrity-series) discs appeared in 1903, sans dog. In 1905 came "grand prize" (note phrase around spindle hole) Victor shown here.

World War I severed relations between Gramophone Company and German cognate in Hanover, which held many masters recorded elsewhere in Europe or by Victor in U.S. After the war, German Gramophone—Deutsche Grammophon, as it is known still—pressed some of these masters on Opera Disc and Musica labels for export at bargain prices. DG continued to use dog symbol in Germany into Thirties; mauve disc on cover (*Rosenkavalier* waltzes conducted by the composer) is early-electric example. For export pressings of German-made recordings DG used Polydor label.

Fonotipia (1904 to c. 1930) made acoustic recordings of exceptional brilliance and vibrancy, maintained high (largely operatic) a & r standards. (Columbia—whose best-known label of acoustic era is at left on cover—issued some Fonotipia recordings here in 1910.) Odeon, a related company, produced first double-faced disc in 1904. It outlived Fonotipia, recorded many important German and French artists into the electrical era, now is part of EMI.

HMV created Electrola label for German issues to circumvent DG's control of dog symbol. English Decca had similar problem with respect to American Decca, introduced London name for U.S. export trade. Decca/London full-frequency-range-records, first issued in 1944, soon became famous as last word in disc technology.

Two particularly attractive popular labels of acoustic era are represented on cover. Jackie Coogan (top), a 7-inch specialty label of Cameo around 1924–1925, issued few items. Eagle (bottom) was one of many labels adopted by the firm of Leeds and Catlin about 1907 in its unsuccessful attempts to keep one step ahead of Victor/Columbia patent-pool lawyers.

Low-priced "World's Greatest" discs that appeared in Thirties plugged "music appreciation," ignored performers—some of whom were to become major stars later on. Eleanor Steber, Norman Cordon, and Armand Tokatyan are believed to have recorded this *Faust* trio; also represented were Leonard Warren, Jan Peerce, Erich Leinsdorf, Raoul Jobin, Rose Bampton, Wilfred Pelletier.

Earliest Edison discs had "label" information molded right into record's surface, but did not specify artists. (*Lucia* tenor was Alessandro Bonci.) Disc's outer wrappers—few of which have survived—appear to have plugged the performers. Later and more familiar black-and-white paper labels included artists' names.

Pathé, the other major producer of vertical-cut discs, used pigment in incised pattern of etched "labels," making them easier to read than early Edisons. Paper-label example shown opposite was recorded electrically in 1929 or 1930—between acquisition of Pathé by British Columbia in 1928 and merger of that company and HMV to form EMI in 1931, when vertical-cut discs were dropped. Pathé had been producing lateral disc for some years, though earliest—some or all of which appear to have been dubbed from previous vertical-disc issues—were on related labels like Actuelle.

been for LPs, even among discs of the same type. Grooves could vary without causing much difficulty because the steel or thorn needles used in the phonographs of the acoustic and early electric periods were ground by the groove itself to conform to its shape and dimensions. Ideally, each steel needle was meant to be used only once and replaced with each successive record. The relatively permanent diamond styli of today are by contrast pretailored to a groove of known dimensions. The result is that the performance of modern "78" (nominally, 3-mil) styli on old 78s tends to be rather variable, depending on groove contour. If the stylus fits, fine. If it doesn't, it's Katy bar the door! All too often, a 2.7-mil stylus that was ground to fit a V-shaped groove of the late electric discs encounters a groove that is shaped more like a U than a V and would best be played by a stylus with a tip radius of 3½ to 4 mils. In such unhappy cases, the tip of the stylus, instead of resting against the side walls about halfway down the groove, goes all the way to the bottom and wallows about like a small boat on a stormy sea. The reproduction is noisy, muddy, and in extreme cases virtually unlistenable. This phenomenon occurs most often, distressingly enough, in records that are early and therefore rare—true collectors' items.

As an obvious instance, at least two of the very rare QRS piano solo records of Earl Hines come into this category; frustrated collectors call them "bad pressings" and seek extra copies, hoping to find one that will play. It's not the pressings that are at fault, however; and use of the right stylus can make the "bad" pressing sound good. International Observatory Instruments (5401 Wakefield Drive, Nashville, Tenn. 37220) has developed and offers for sale a line of custom-ground styli that fit the Shure M-44 stereo cartridge. One model "corrects" most "bad" pressings: IOI's "truncated" stylus. It resembles a standard 2.7-mil stylus but its tip is flattened at the bottom, lessening the chance of contact between the stylus tip and the irregular surface at the bottom of the groove. Moreover, it will perform more than adequately on a wide range of off-standard groove sizes and shapes, while still doing an excellent job on the latter-day V-groove 78s. We have used the truncated stylus on records of all imaginable vintages, from 1896 Berliners to late-Fifties 78s, with consistently excellent results, though some special cases exist. (IOI recently custom ground a special, broader, truncated stylus expressly for Columbia's short-lived Grand Opera Records of 1903.)

Some collectors prefer to use a different stylus for the latest 78s—particularly the superb British Decca firm series and DG's Variable Microgrades of the late Forties and early Fifties. The wide frequency range of these recordings seems to demand a smaller tip radius if the highs are to be repro-

duced optimally, particularly in the inner grooves. The 2.5-mil styli produced for playing transcription discs often have been chosen for this purpose, but IOI recently has introduced an elliptical configuration (which we have not yet tried) specifically intended for the late (great) 78s.

While most vertical discs will reproduce well with a standard 3-mil stylus (IOI makes one model expressly for the Edisons), the Pathés will not. Their "sapphire ball" cutter produced a relatively broad, shallow groove that must be matched with an appropriate playback stylus if results are to be acceptable. The larger cutter element (which might almost have been said to emboss, rather than cut, the record) limited high frequency response. But with the correct stylus (once again from IOI) the discs are worth hearing. This stylus also is appropriate for the few vertically cut Okeh discs you may find.

The Question of Speed

Recording speeds varied over a wide range in the acoustic era—that is, before 1925. The Berliners, pre-dog Victors, and Zonophones produced between the late Nineties and the early 1900s usually ran at about 70 rpm. Edison Diamond Discs were supposed to have been recorded at a uniform speed of 80 rpm—a fairly reliable speed for the reproduction of Columbias and most Pathé discs as well, though Pathé was in the habit of remastering its discs once a stamper wore out, so two pressings of the same recording may not be at quite the same speed. Victor often maintained speed near the nominal 78 rpm after about 1903, but occasional deviations from this standard are known to have occurred and many are closer to 76. Early etched-label (that is, with the labeling information incised into the disc surface, rather than printed on a paper label) vertical-cut Pathé discs often ran at 90 rpm, and Pathé even produced a 20-inch monster that was supposed to spin at between 120 and 130 rpm!

While the size and speed of this last group of Pathés (which are extremely rare) puts them beyond the range of the variable-speed turntables presently on the market, two brands will do a fine job with most other discs. Best known to stereo-system owners probably is the Swiss-made Lenco (available here through Benjamin Electronic Sound). The L-75 is the most elaborate variable-speed Lenco, though the same drive system is available in other models as well. In addition to a low-speed range for 16-rpm discs, it is continuously variable from below 33 to about 85 rpm. The top speed varies with the sample in use and can be readjusted internally to squeeze closer to the 90 rpm of the etched-label Pathés. Our sample makes

it to beyond 90 rpm. The arms on the models we have used feature plug-in cartridge shells; that on the L-75 has antiskating—a distinct advantage in playing the peskier of the Pathés, which tend to mistrack even at very high settings. (About 4 grams or more of vertical tracking force may be required.)

The other choice is the Rek-O-Kut CVS-12, which may be easier to find through professional dealers than in consumer high fidelity stores. The speed range of the current version is 15 to 100 rpm. The turntable can be bought without a tone arm and is intended for custom mounting. The Lenco can be bought as an integral unit with a base and optional dust cover. (The Rek-O-Kut CVS-125 includes integral arm, base, and a QRK stereo cartridge.) You can use more than one arm with the Rek-O-Kut. If you want, you can accommodate records up to 16 inches in diameter, in case you want to play (and can find) broadcast transcriptions. (The Lenco L-75 will not handle them, though some earlier Lencos did.) If you choose an arm without antiskating you may have to go as high as 7 grams or more to track the most difficult Pathés, so check the adjustment range on the arm, keeping in mind that you may be able to solve the Pathé problem by adding an extra weight to the arm.

Lateral vs. Vertical

The 45-45 stereo cut in use today is a hybrid of lateral and vertical groove modulation. As we all know, a mono LP—which is cut laterally—will produce identical signals in both channels when played with a stereo cartridge. This also happens in playing a standard lateral 78 with a stereo cartridge, fitted with an appropriate stylus. If you switch from a laterally cut Victor disc to a vertical Edison, the stylus will fit the groove fairly well, but the altered direction of stylus motion will put one signal out of phase with respect to the other. You can simply cut off one signal and listen to the other, but the results will be relatively noisy. A better solution is to correct the phase relationship between channels.

The simplest method of doing this is by disconnecting one channel at the pickup and reconnecting it with the ground lead connected to the hot pin and vice versa. Be sure you pick the channel to which the case is *not* grounded (usually there is a small strap on the cartridge, connecting the outer case to one ground pin) or the hum picked up by the case will be fed into the audio, rather than being grounded out. A phase switch can also be added to one channel. (See the accompanying illustration.) We've seen some setups in which this switch is fitted into the cartridge shell, avoiding hum pickup with some shield systems but adding to the arm's

mass. Perhaps the best solution is to have one pickup, in its own shell, permanently connected out of phase for use only in playing vertically cut discs.

The Edison stylus, or a standard 78 model (nominal 3-mil), will play not only the most common of vertically cut discs (Edison, Gennett, Aeolian-Vocalion, Paramount, Majestic, Crescent), but one particularly esoteric type as well: the 45-degree cut introduced in 6- and 7-inch discs by the Emerson Phonograph Company in 1916. Originally an attempt to avoid infringement of the Victor-Columbia lateral-groove patent pool and to produce a disc that would reproduce equally well on lateral and on vertical players, the diagonal modulation scheme was abandoned in favor of lateral cutting after 1918, when the patents ran out. Most of the companies using the vertical groove did likewise at that time, though Pathé continued to issue vertically cut records into the electrical era and Edisons were exclusively vertical until 1929. If you have any of the 45-degree Emersons, you should find that they reproduce best by disconnecting one channel from the stereo cartridge. If they are to be reproduced from both channels of the stereo pickup, we have found that the lateral hookup gives somewhat better results than the vertical.

Record Dimensions and the Changer

For playing most electrical recordings (that is, discs made no earlier than 1925), a changer will do an acceptable or even an excellent job once it is fitted with a 3-mil stylus. Unfortunately many of the most historically interesting records can pose problems on some changers even when they are used manually.

Nonstandard record sizes create one of these problems. Among the earliest records (and more recently among kiddie and promotional records, which have their own distinct but hardly deathless charms) small sizes abound. A 7-inch diameter is common; but you can find everything from the 5½-inch Little Wonder discs to the 11½-inch size that several European companies offered at one time, often with important singers. And you'll find that even many early Victor or Columbia pressings of common 12-inch sides are slightly larger than the 12-inch discs of later years, while some European pressings of the late Thirties and early Forties are slightly smaller. The differences are not great in this group, however; while they can foul changers if you try to play them automatically, they create no particular hazards if they are played manually on most equipment. Pathé's grossly oversize (14- and 20-inch) discs are well beyond the capabilities of standard changers of course.

There are some related problems caused by the way some early discs were cut or pressed. Early single-sided HMVs (or G&Ts—so called because

the Gramophone & Typewriter Company label preceded the "His Master's Voice" label on which the Gramophone Company, as it finally was called, settled) have a ridge running around the record between the outer edge and the beginning of the recording. If the stylus alights inside this ridge, all is well; if it does not, the record will not play and the stylus may fall off its outer edge.

Some discs are characterized as center-start, meaning that the stylus must be set down near the label and will move outwards as the disc plays. This recording system has the advantage that the loudest passages (which typically occur at the climax and finale of the music) tend to be toward the outer grooves, which can best handle the demands of the music. For this reason you will find it used in some European broadcast discs; the Swiss radio at one time made a practice of alternating outside-start and center-start sides to minimize the possibility of a sound change when beginning a new disc in continuous program material. In commercial discs, center-start is a characteristic of the early etched-label vertical-cut Pathés, which can therefore be played only manually on a changer. Again, these discs were cut at about 90 rpm (well beyond the speed adjustment range of any changer we have encountered); the more common later vertical Pathés all have paper labels, are recorded at about 80 rpm, and start at the outside; the most common of all Pathés are the electrical lateral-cut discs, which were at 78 of course and pose no particular problems to the changer owner. While there appear to have been slight time lags in adopting some characteristics as Pathé moved from one type to another, examples of the resulting hybrids are extremely rare.

The cutting at the center of the disc can be onerous with some equipment, even if the outside diameter offers no problems. Some early discs—particularly the small-diameter discs—are cut so close to the label that any player whose automatic trip cannot be defeated will raise the arm before the disc is through. Some early acoustic 12-inchers, by contrast, have no run-out groove and are not cut close enough to the label to cause tripping. A greater problem sometimes is posed by the eccentric groove used on records of the Forties and Fifties to trip changers of the era, tracking at relatively high forces and equipped with relatively uncompliant styli. Many modern arm/cartridge combinations simply cannot follow the violent in-and-out motion of these grooves; they either skid back into the final inch or so of recorded grooves or end up playing the label. Neither is very good for either the stylus or the resale value of the record.

But to repeat: Of the dimensioning problems we have discussed so far, that caused by the eccentric groove is the only one that may regularly affect you in playing the bulk of commonly available old discs on a modern changer. That leaves a host of unique

discs documenting past performances: orchestral, operatic, chamber music, virtuoso soloist, jazz, folk, big band, novelty, ragtime, drama, comedy, musical show, choral, dance band, and just plain pops.

The Spindle Hole

The disc's center hole is one thing we think of as truly standardized; and for the most part it was. There are some intentionally oddball labels from the 1908-to-1919 era that used various large center-hole sizes, apparently designed so that once you had bought the bargain player you could purchase records only from its manufacturer—the old razor-and-blade ploy. We've never encountered any very interesting musical material on these records, but if you want to play them you can do so on a turntable with a reasonably nonskid surface treatment, centering them by tapping the "protruding" side of the record until eccentricity is reduced to, say, no more than about 1/16 inch.

There also are slight variations in spindle-hole sizes, even among "standard" records—and among standard players. We have tried a variety of records on two Lencos—one sold here by Bogen in the Fifties, the other a current model sold by Benjamin. All domestic 78s fit nicely on the new model but have some spindle play in the earlier one. Some Edisons bind or refuse to fit onto the new one; all fit well on the older one. A few European pressings (all of them apparently made in Germany after World War II) will not fit on the new model but will fit on the older one. Our solution was to make a disc out of thick corrugated cardboard to lift the unplayable disc above the short spindle on the new Lenco. If you have a removable rubber turntable mat, it should be placed between the cardboard and disc. The disc must then be centered carefully if it is not to wow in playing. Particularly with the Edisons (which were ¼-inch thick) this raises the playing surface considerably higher than that of the standard disc in the standard position. For optimum playback you might want to raise the tone arm (which can be done with the Lenco L-75) so that it once again is parallel to the playing surface. Undersize spindle holes also can be corrected by *carefully* reaming them out with a rattail file, but we wouldn't recommend the process on valuable discs.

The cardboard disc also helps solve another problem. Many 78s were pressed (particularly in this country) from stampers that were imprecisely centered in the press, producing a wow in playback. Victor was the greatest offender in this respect. The spindle play in the older Lenco allows correction for slight eccentricity, but some discs are just too far off center. With the corrugated cardboard "elevator" they can be centered as precisely as you have the patience to manage.

Electronics for Antiques

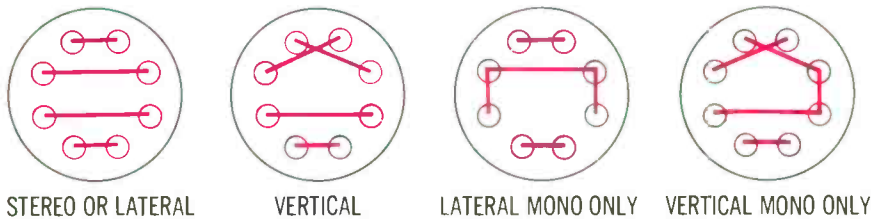
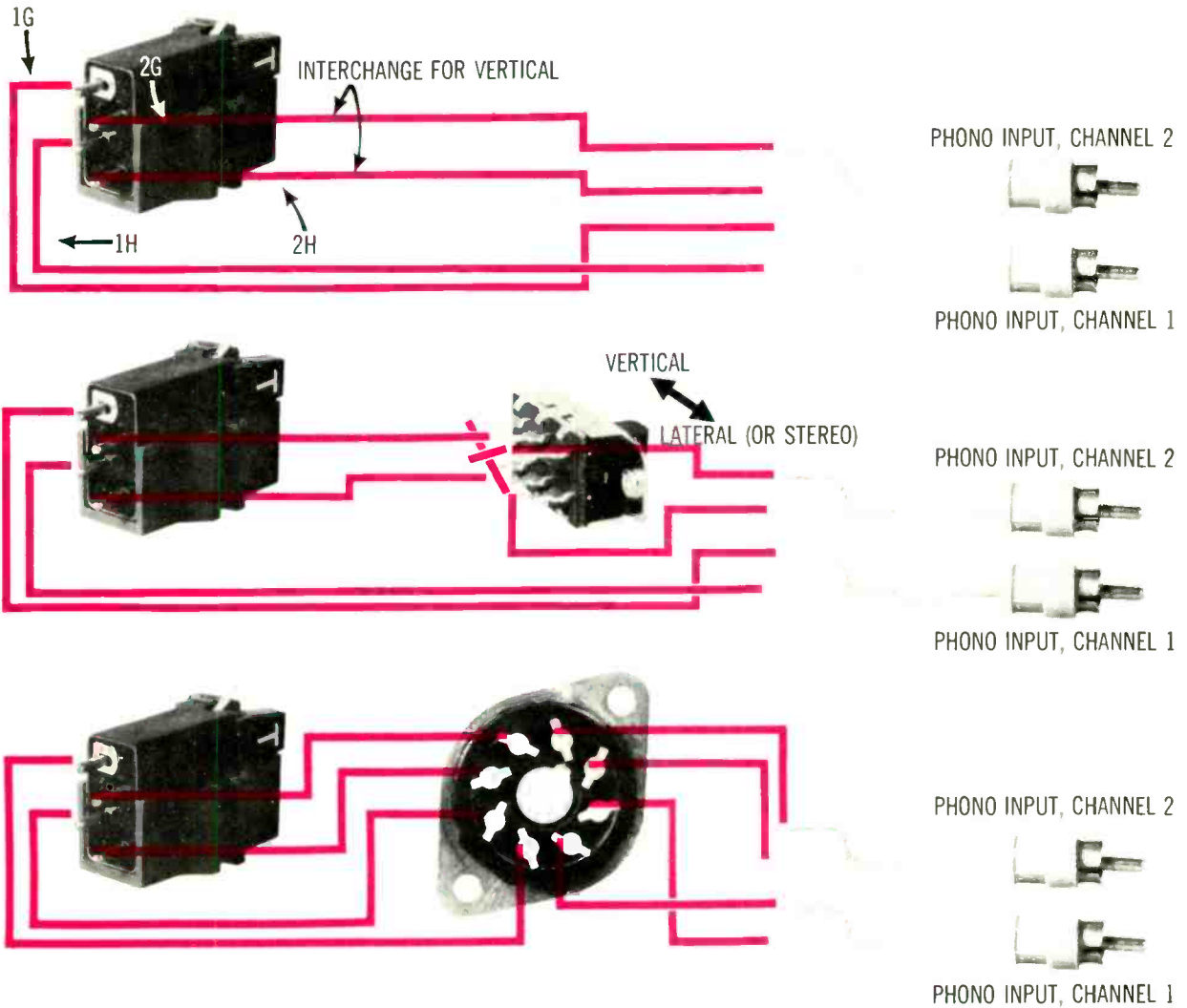
So much for the mechanical considerations of playing old records. There still remains the question of equalization, which can mean two distinctly different things: the "curve"—de facto or intentional—to which the recording was made, and the correction of inherent sonic problems in specific recordings.

The RIAA equalization that has so conveniently standardized playback of all LPs made after the early Fifties does not match the recording characteristics of any 78s. They will tend to sound bass-heavy and muddy played through your stereo system unless you make use of your tone controls; usually a cut in bass, a boost in treble, and possibly the application of your high filter will give you listenable results.

If you plan to record your 78s you may want a different setup for two reasons: The tone controls and filters on most stereo equipment do not affect the feed to a recorder, and you will want best possible equalization if you are taking the trouble to make the recording in the first place. Otherwise you will have to readjust the tone controls each time you play the tape. We have used a Dynaco PAT-4 (though any good stereo preamp will do) for this purpose, taking the feed off the main outputs (rather than the recording outputs) and passing it through a further equalizer—about which, more in a moment. A more elegant alternative, if you can manage it, is to use one of the older preamps that include equalization positions for both European and American 78s. This option had just about disappeared from the market by the time stereo came along; you may have to resurrect or buy on the second-hand market one of the better preamps of the 1950s to get these controls. But there is considerable difference in equalization between European and American practice of the 78 era from the Thirties onwards, and better preamps with the two switch positions usually do a fine job of compensation. Furthermore, these units often have various equalization options for early LPs using the now nonstandard Columbia, RCA, AES, London, and other equalization curves. Some of these records, while not technically antiques, are fast becoming collectors' items.

There are various multislider equalizers that can be used both to compensate for basic recording characteristics and to correct anomalies in the discs. The simplest have only a few sliders, dividing the frequency range into perhaps four or five segments: Metrotec, JVC (the SEA control system), and Olson Radio are among the companies offering separate units of this type. Some companies (notably Advent and Soundcraftsmen) offer more elaborate units that divide the frequency range by octaves, with a separate slider for each. Still others (Altec, with its AcoustaVoicette, and Frazier, for examples) have units that divide the frequency range

How to Convert Your Stereo Pickup for Vertical Discs



The easiest method (top) is simply to interchange hot and ground leads in the channel to which the cartridge case is not grounded. The metallic collar around pin 1G on this pickup (a Shure M-44 fitted with the IOI truncated stylus) is the grounding strap. The switch (center) simplifies the process. Either of these methods can be used in conjunction with a left-plus-right mono switch on your amplifier or receiver. The lateral/vertical switch is best added at the point where the separate hot and ground wires used in most tone arms are connected to the shielded leads that run from the turntable to the preamp inputs. You should choose a similar location if you use the socket-and-plug system (bottom). We show an octal socket, but smaller multipin types can be adapted; just be sure you provide adequate hum shielding. Wiring of the plugs to fit such a socket is shown schematically, a separate plug being used for each circuit configuration. If you have a left-plus-right mono switch in your system you would need to wire up only the first two plugs. To change configuration you push the appropriate plug into the socket.

into even smaller segments. While this last approach might seem ideal in tuning out the narrow-band (or, to use the engineering term, high-Q) resonances of older acoustic recordings, the units are intended primarily for loudspeaker equalization and are pretty cumbersome and time-consuming for the present purpose. We have used the Advent extensively for old recordings and find it deft at solving some particular problems.

As an example of how it can be used and what kind of results you get, consider the case of Nunu Sanchioni. In 1930 she cut some duets from *Rigoletto* in the Milan studios of HMV with the aptly named baritone Apollo Granforte. Like some other sopranos of the period, she had a bright voice that was eminently unsuited to the early electrical cutters; her high notes fitted all too neatly into the cutters' high-frequency resonance, producing a sound like a buzz saw in full cry. By moving the sliders on the Advent you quickly find which one controls the band in which that resonance occurs; a hefty cut (about 10 dB) brings it under control. Then you find that there is useful information in the octave above, so a boost in this band (perhaps 6 dB—there is some interaction between adjacent controls, so some juggling of the sliders is in order) brings sparkle to the sound but emphasizes the surface noise. A cut at the top—or the application of a high-frequency filter elsewhere in the system—cuts back the crackle in the frequencies above those containing useful sound. Suddenly La Sanchioni re-emerges as a singer of some distinction without the pinched, nasal quality imposed by the cutterhead.

What Kind of Setup Do You Want?

All terribly complicated, confusing, and costly? Yes and no. If you want to play any and all old records that may ever come your way, you will need a system that is all three. But there is endless enjoyment to be had from the standard, lateral-cut discs of the electrical era, for which little more than a so-called 3-mil stylus (which may be available for your present cartridge) is necessary. And many of the discs that fall into this group represent a good investment as well.

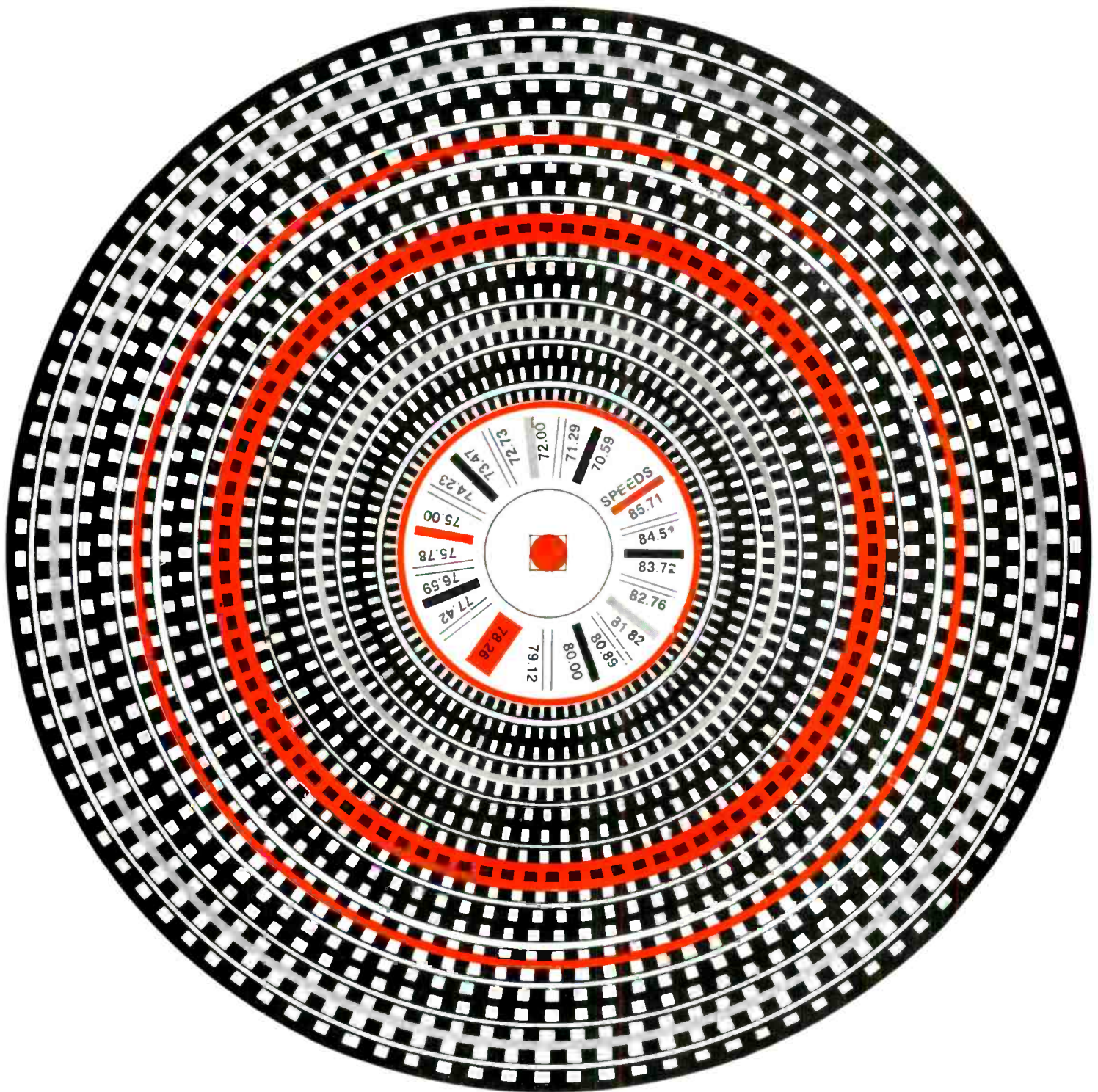
While we hesitate to open the Pandora's box of old-disc prices, a great many discs that sold for a dollar or two in the Thirties and Forties—particularly those of major singers (Melchior, Ralf, and Roswaenge are among the many good examples) in their earlier years, or of singers who made relatively few records or attained only limited distribution because they did not achieve international stardom during their careers (Ina Souez, Koloman von Pataky, Felicie Hüni-Mihacsek, et al.) now cost around \$10 and sometimes considerably more on the collectors' market. Unfortunately, most junk-shop operators know a collector or two who will

snap up these items immediately when they appear, which they rarely do, so they're hard to find at flea-market prices. Nor are the real plums of the old-record market—test or custom pressings of technically unpublished recordings or unissued takes of the major singers—likely to show up here either. But prices on these rare items have been climbing steadily, and a "real" collector's item may be worth \$25 and up today.

When you've paid that kind of price for a record you will want to make the most of it, and an appropriate system is needed. Even if you feel that antiquated sound is beneath your audio dignity, you'd be surprised at the fidelity the Edison company was able to fit into its grooves. Halfhearted collectors have yet to discover how easily a stereo system can be adapted to hill-and-dale recordings, and prices for the musically interesting items in the Edison and Pathé catalogues remain fairly reasonable for want of demand. And those catalogues contain some real gems, particularly for the opera collector. For example Pathé recorded the fresh-voiced and dramatic young Tito Schipa, while Edison best captured Claudia Muzio in her prime. (Beware of the musically *uninteresting* Edisons on the curiosity market, however. We recently saw a batch of Edisons in atrocious condition and containing nothing more stimulating than a few accordion solos and "Coon songs"—how times have changed!—at a New York Salvation Army shop for \$3.00 apiece.)

In this respect, particularly, we have mentioned International Observatory Instruments many times in the course of this article. We do so not out of prejudice (though we can't help admiring the company's enterprising spirit for making available items that remain in the class of extreme esoterica for most music listeners), but because we have been unable to find any alternate source of comparable styli in this country. We're told that one British firm will mount custom-cut styli on cantilever assemblies provided by the customer, but most Americans won't want to go to such lengths to play old records. And while some (perhaps most?) phono cartridge manufacturers can under special conditions be cajoled into making custom styli for their cartridges, that service is not available to the public at large. (If you represent, say, a college library or a research organization you may meet with a warmer shoulder.)

So there it is. You can carry your interest in playing old recordings just about as far as you want. [George Blacker, for example, has built devices for playing cylinders—which requires far more enterprise than the simple playing of discs, however oddball—R.L.] And you can consider the matter as anything from a casual moment of sentiment to an obsessive antiquarianism. The most rewarding pursuit probably lies somewhere between: in direct access to the fascinating recordings of the past. ■



How to Tune Your Turntable to Antique Record Speeds

Cut out the strobe pattern above and mount it on cardboard, using a good quality mounting glue or, better, photographic dry mounting tissue. With a sharp knife or single-edged razor blade carefully cut out the small square at the center. It will provide best spindle fit if you cut just inside the lines and gently force it over the spindle, mashing (not tearing!) the cardboard.

Under good artificial lighting (fluorescent or similar sources produce a clearer strobe effect than incandescent bulbs) observe the relative motion of the various rings; the one that seems to stand still indicates the speed of rotation. Note that the standard 78-rpm (actually 78.26-rpm) ring is indicated by the wide red band. With the aid of the color-keyed speed index at the center of the disc, other speeds can be counted off—faster speeds toward the center, slower

speeds toward the edge. In other words 82.76 rpm, between the gray and white bands in the key, will be found between the gray and white bands (toward the center from the wide red band) of the disc.

Assume 78.26 as the speed for all electric recordings, 76.59 for most acoustic Victors, 71.29 or thereabouts for very early Victors and HMVs, 80 for acoustic Columbias and most vertically cut discs. Particularly among early lateral-cut discs there are many variations and exceptions. The sound itself often will tell you when you have made the wrong assumption. Some collectors tune the recording to the pitch indicated in the score and then make a notation of the resulting speed; but vocal music often was transposed to accommodate the singer, making this technique problematic. Best aides are a good ear and an open mind.



Music Listener's Book Service

A new and simple way to get those books you want, carefully selected from available lists. Circle the number(s) you want, send the coupon with your remittance. We do the rest.

THE GLORY OF THE VIOLIN. Joseph Wechsberg. Illus. Famed New Yorker author Wechsberg writes of his great love, the violin, and touches many bases. The great makers, the secrets of wood and varnish, the business of buying, selling (and cheating), the mysterious matter of tone, the noted virtuosos—all are dealt with in lively style. A fiddle fancier's delight. **No. 341 . . . \$8.95**

RECORDS IN REVIEW. 1972 EDITION. The 17th annual edition of this "bible for record collectors." Hundreds of the authoritative, detailed reviews which appeared in *High Fidelity* in 1971 are arranged alphabetically by composer, sub-divided by category of music when releases of his music were considerable. A section on Recitals and Miscellany too, and an Artists' Index to all performers reviewed during the year, as well as those mentioned only in the text. **No. 285 . . . \$9.95**

CHOPIN. Collected Letters. Beautifully produced reprint of the translation of three hundred letters, from the original Polish and French (collected by Henryk Opieski), first published in 1931—an almost indispensable guide to Chopin's life, his friends and his music. **No. 331 . . . \$12.00**

CARUSO. Stanley Jackson, Illus. Index. Bibl. A popular biography of the legendary singer revealing episodes and relationships in his life, romanticized or almost completely ignored in previous biographies. Jackson separates the man from the camouflage which he encouraged. The great artist is here, also the many faceted character and personality. **No. 2114 . . . \$7.95**

WORDS WITH MUSIC. Lehman Engel. A precise analysis, by a famous musical director, of the musical script, or "book." Engel assesses the musical as an integral part of world drama; traces the roots, development, and probable future of this uniquely American theatrical form; analyzes the elements that made great musicals. **No. 2107 . . . \$7.95**

JOLSON. Michael Freedland. Illus. Index. An ungarnished story of Jolson's life and career. The boy sneaked into his first Broadway theater at 12, lived in a Catholic Boys Home (with Babe Ruth and Bojangles Robinson), worked in burlesque at 14; the man became a legend as one of the greatest entertainers in Broadway history. **No. 332 . . . \$8.95**

ENCOUNTERS WITH STRAVINSKY. A Personal Record. Paul Horgan. Illus. Photos. Index For anyone who has felt the impact of Stravinsky's music on his own aesthetic responses, this is a book to treasure. As Horgan writes in his foreword, it is an "act of homage to a transcendent artist who for almost four decades indirectly and impersonally brought aesthetic fulfillment to my life and learning—an experience which then for another decade and a half was crowned by personal friendship with him and his wife." It is not intended as a work of musicology or complete biography, rather a sketchbook, rich in detail and anecdote, by a loving friend with the novelist's eye and ear for character and scene. **No. 2910 . . . \$7.95**

BRAHMS: A CRITICAL STUDY. Burnett James. Burnett James, moreover, has not written the usual dates-and-places biography, but rather a loosely biographical exegesis on Brahms's life and music . . . The book is highly discursive, for James likes to make analogies and to conjure up ideas: we range from the composer to such figures as Freud, Hemingway, Sibelius, and back."—Patrick Smith, *HIGH FIDELITY/MUSICAL AMERICA* **No. 333 . . . \$10.00**

DANCING ON THE SEATS. Andrew H. Meyer. A wise and even witty book on the ins and outs of producing concerts on a college campus, covering such matters as choosing and negotiating with artists, their agents, and their managers; promoting the concert; setting up the hall properly on the night of the concert. The author, former president of a college concert promotional firm, deals primarily with rock concerts, but his information applies to other types as well. A valuable handbook for every new college concert chairman. **No. 342 . . . \$6.95**

THE DANCE BAND ERA: The Dancing Decades from Ragtime to Swing, 1910-1950. Albert McCarthy. Four decades of bands and bandleaders examined both in musical terms and in their social and economic context. Unlike previous histories, this includes the great English and European bands. Lists of selected recordings with each chapter. **No. 299 . . . \$10.00**

THE RECORDINGS OF BEETHOVEN. As viewed by the Critics of *High Fidelity*. To celebrate the Beethoven Bicentenary *High Fidelity* published the most immense critical discography ever undertaken by any magazine, appraising every available recording of the composer's works. At the end of the year these separate discographies were completely revised and updated and are here collected into one convenient book. It is hard to imagine any record collection without it on an adjacent shelf. Index to performers. **No. 2616 . . . \$6.95**

THIS BUSINESS OF MUSIC. Revised & Enlarged Edition, Dec. '71. Sidney Shemel & M. William Krasilovsky. Edited by Paul Ackerman. Anyone involved or just interested in the music-record-tape industry needs this unique and indispen-

sable reference book. No other single volume contains comparable information, arranged for easy reference and readability, on the complex legal, practical, and procedural problems. Eight new chapters and one third more material in this new edition. 544 pages, 180 pages of appendices (Federal and International laws, statutes, contracts, applications, agreements, etc.) **No. 287 . . . \$15.00**

TARZAN OF THE APES. Drawings by Burne Hogarth. (122 pages full color). Text by Edgar Rice Burroughs. Introduction by Maurice Horn. In the past decade, the international art world has discovered the comic strip as a significant contemporary art form. Horn documents in his learned introduction the worldwide influence of Hogarth, named by French critics the "Michelangelo of the comic strip." Now Hogarth presents a new pictorial version of the novel that inspired the original comic strip—completely redrawn for this handsome volume. A fascinating book and a marvelous gift for any generation. **No. 2104 . . . \$9.95**

THE BIG BANDS. George T. Simon. (Revised ed. '71. Originally issued '67.) Introduction by Frank Sinatra. 200 photos. The story of the rise, glory and decline of America's big bands, the excited scene, the enraptured public, and 70 long profiles of great personalities, among them Count Basie, Cab Calloway, the Dorseys, Duke Ellington, Benny Goodman, Harry James, Woody Herman, Glenn Miller, Paul Whiteman. Stimulating, nostalgic, authoritative, this book reconstructs an exciting and romantic era in American musical history. **No. 268 . . . \$10.00**

LETTERS OF RICHARD WAGNER: THE BAYREUTH LETTERS. Trans. & Edit. by Caroline V. Kerr. Reprint of 1912 ed. with new index prep. for '72 ed. Wagner laid the foundation stone of the Bayreuth festival theater in 1872. In this centennial edition are the deeds, words, and persons involved in its realization. **No. 2116 . . . \$10.50**

LETTERS TO MINNA WAGNER. Trans. by W. Ashton Ellis. Reprint of the 1909 ed. (2 Volumes). Christine Wilhelmine Planer, the actress "Minna," was married to Wagner for 30 years, with various separations. Sorrowful letters these, yet they also mark such occasions as "The Flying Dutchman" premiere and Wagner's first hearing of "Lohengrin" in Vienna. **No. 2117 . . . \$23.00**

Music Listeners' Book Service, Dept. HW
 HIGH FIDELITY, 2160 Patterson Street, Cincinnati, Ohio 45214 4-73

I enclose check or money order for \$ _____ . Please send me, postpaid, the books indicated by the circled numbers below. (No cash, No C.O.D.'s, please).

341	285	331	2114	2107	332	2910	333
342	299	2616	287	2104	268	2116	2117

NAME _____

ADDRESS _____

CITY, STATE & ZIP _____



if you are
serious about
music
use the tape
of the pro.
TDK

When it comes to tape, do like the pros do — use TDK.

TDK, renowned among artists and producers the world over for unmatched purity and fidelity, gives you greater dynamic range and maximum output levels for "real life" sound.

TDK offers the widest choice of formulations and lengths in cassettes, 8-track cartridges and open-reel tape.

If you're into music, use the tape that's in with the pros — TDK.



Purity in Sound

Make recordings like a pro. Get TDK's Better Recording Kit FREE when you buy any 5 TDK cassettes:

- Free "Guide to Better Recordings"
 - Free TDK C-60SD Super Dynamic cassette
- See your TDK dealer for details.



TDK

TDK ELECTRONICS CORP
23-73 48TH STREET, LONG ISLAND CITY, N.Y. 11103 • 212-721-6881
In Canada, contact: SUPERIOR ELECTRONICS INC Montreal



by Peter G. Davis

The Classical

CLASSICAL UPSURGE? Well, yes. I suppose you could call it that—every record company that deals in the classics can definitely point to increased sales over the past year or so, and a few labels such as Philips and RCA (in very different ways and for very different reasons) have pulled themselves up by the bootstraps to an astonishing degree. But why? Has the country suddenly gone classic crazy? Was there in fact any crisis to begin with?

A couple of years ago, most publications that take note of recordings, *HIGH FIDELITY* included, would have nodded their collective heads with a sad affirmative to that last question. Not that sales were down significantly, but simply that as the industry grew, as the Beatles became a category unto themselves, and as more and more discs of all kinds passed over the counter, the percentage of the classical market fell to below 5%. “The kids aren’t interested,” ran the general cry; “the same old fogies who bought Beethoven twenty years ago are keeping it alive, but when they die off, forget it.” This was the corporate thinking in the executive halls of CBS and RCA, seemingly more concerned with tidy profits from color TV than the relatively piddling income provided by Beethoven, and we all bought it. There is and most likely always will be a market for classical records; the problem in this country is that most people in the business have great difficulty in determining where the market is, who comprises it, and how to reach it. One good place to start—and all the recent symposiums on the so-called “classical crisis” never took the trouble to investigate what was happening here at the moment of truth—is the actual sale itself.

Classical records, like any minority commodity, is cultivated and kept alive by individuals bucking fads and hypes for something they passionately believe is not just worthwhile but vital. This is true not only in all the understaffed, underbudgeted classical departments of the companies themselves, but out there in Dealerland as well. Chatting with these dealers can be an eye-opening experience. Some, like Sam Goody or Ben Karol in New York, are

canny business men who through sheer marketing know-how have parlayed their classical lines into lucrative ventures accounting for 30% of total sales. As Karol says, “That’s a percentage I can’t afford to overlook.” Others, such as Marvin Saines who heads the nationwide Discount Records chain of about seventy stores, are essentially classical buffs themselves and bring a kind of personal missionary zeal to their operations. Although Discount hardly avoids the realities of selling records in America—the 30% ratio holds true for them too—the classics are given special attention and Saines requires store managers with a strong knowledge of classical music.

What all these people agree on is the fact that there is no “classical upsurge” as such—sales have always been increasing steadily, perhaps more heavily over the past year or two. The reasons given are various, but it seems pretty clear that the individual dealer, with an informed staff, has been largely responsible for discovering the classical market and devising methods to reach it. Rik Schoenberg, manager of Rose Records’ principal store in downtown Chicago (and one of the many claimants to the title “The World’s Largest Record Store”), has managed to build up classical sales over the past seventeen years from a meager 4% to the point where they evenly match the pop turnover. Schoenberg is, of course, principally interested in the classical line himself (his particular pet artist is the late French soprano Mado Robin—somehow he has managed to locate over a dozen of her hard-to-come-by LPs). Schoenberg strongly believes in cultivating the personal touch with his customers—an element in record selling that seems to have disappeared with the listening booth. Obviously a prospective classical buyer, especially a novice, appreciates helpful suggestions from a salesman who knows the product backwards and forwards and is sympathetic to a customer’s particular need and tastes. (It is a scandal that few record stores have classically-knowledgeable sales personnel.) When the *Zarathustra* boom began after Stanley Kubrick’s film *2001*, Schoenberg not only sold thousands of discs of the Strauss tone poem (as did dozens of other record dealers

Peter Davis, former music editor of this magazine, is now recordings editor of The New York Times.

Upsurge

Rock killed the classics?
Hardly. In fact, it trained a
generation to *listen* to music.
Now they're expanding
their horizons.

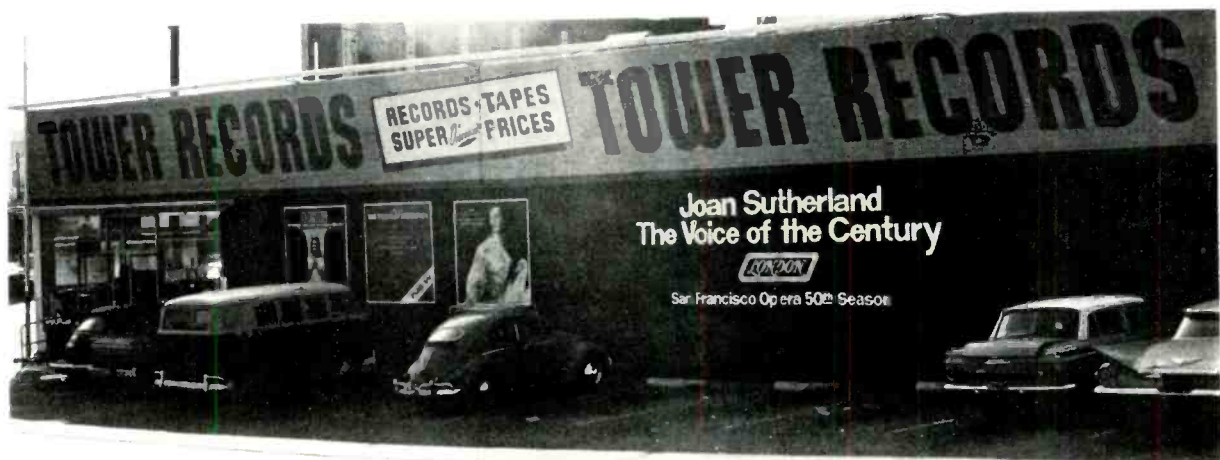
throughout the country), he also introduced many of these customers, most of whom had never bought a classical record before, to other discs of a similar nature. A great many of these new converts kept coming back for more—some of them have now branched out to the point where they are exploring music from Josquin through to Webern.

Anticipating trends—and helping to create them when the time is ripe—is part of the game. Schoenberg and other dealers in his area are at an especially good advantage since Chicago is probably the most lively musical city in the country today. WFMT-FM, unquestionably the nation's foremost classical FM station, not only provides down-the-line classical music exposure, but serves as a useful tool for the dealer who can buy time and promote recordings that he feels have a real potential. The current golden age of the Chicago Symphony assures that orchestra of high record sales and a general renaissance in symphonic music seems to be a by-product. When I visited the city, the Lyric Opera season had just begun and the opera albums of works in the company's repertoire were already enjoying a brisk sale. Another potent promotional ploy is the personal appearance of visiting artists—the promise of seeing an opera star at close hand brings an extraordinary number of people into record stores and instant exposure to a variety of

well-displayed merchandise. Like most of the large record stores, Rose maintains a huge stock and tries to keep copies on hand of every available record, including an extensive selection of imports catering to the most esoteric tastes.

If variety and comprehensiveness are what the classical record buyer is looking for, then San Francisco represents some sort of paradise. More records are sold here per capita than anywhere else in the country and the choice is literally fantastic. Tower Records, together with Discount the leading chain here, offers not only a full line of classics, but in some cases both domestic and, for a dollar or so more, imported pressings of the same disc (this applies principally to the Angel label, the only major European-based company left that presses in this country). The new Tower store near Fisherman's Wharf is a typically Californian sight—a massive one-floor, city-block-wide structure, literally a supermarket of recordings. Outside the store front last fall there was a sprawling spread devoted to Joan Sutherland (who had just opened the opera season there in *Norma*)—painted replicas of three of her opera sets with an accompanying legend that proclaimed “The Voice of the Century.” This is dealer promotion on a scale that one rarely sees back East.

In some cases, the “classical upsurge” may sim-



Tower Records in San Francisco—"dealer promotion on a scale that one rarely sees back East."



Rik Schoenberg of Rose Records (above left)—classical sales match pops in this Chicago store.



Sam Goody (above right)—his marketing know-how has parlayed classical lines into a lucrative venture in his New York stores.



Mel Goldberg (left) and Gordon Ingler (photo at right) of San Francisco's Discount Stores operation—"many young people are receptive to the entire spectrum of classics from renaissance to avant-garde."

ply mean that a previously ignored market has been tapped. For example, up until two years ago Atlanta had no full-line classical record store. Now there are three stores that carry not only full domestic lines, but imports as well, and Rich's, a leading department store that for years had virtually ignored the classics, has followed suit with a full line of classical recordings. Obviously there was a market there waiting to be served. The Atlanta experience has been repeated throughout the country—though in less dramatic fashion.

A total stock of classical records is absolutely essential if a dealer is to make money in this line—and, conversely, only large chain stores like Rose, Discount, King Karol, Goody, and others situated in densely populated areas can afford to keep large stocks on hand. If you walk into Stan's Music Shop in Shreveport, Louisiana, for instance, you will not find one classical disc—not even a "greatest hit" assemblage. Asking for Beethoven in a city of this size is tantamount to a request for moon rocks; if you happen to be one of the ten or so individuals in town with a taste for classical music, your only recourse is to make the three-hour drive to Dallas, the nearest classical oasis; or apply to a mail-order house or club. Obviously it doesn't pay for Stan to open a classical line for a mere handful of customers.

Only a setup such as Tower can go into classics so exhaustively—they may have just one copy of a certain classical record, but the chances are that there is someone in town who is dying to have it and will eventually arrive with cash in hand. "Either you go into classics all the way or not at all," states Mel Goldberg, who together with Gordon Ingler runs

San Francisco's Discount operation which now boasts six stores in the Bay area. These two gentlemen are particularly vocal about the ills that beset the classical industry at the company source. Goldberg claims that those companies with classical lines have suffered badly from the desperate search for another Beatles phenomenon. Tons of money go into the promotion of worthless rock groups on the principle that if enough garbage is thrown against the wall, some of it will stick (true enough—look at RCA's Monkees and more recently Capitol's Grand Funk Railroad). One of the more popular myths of the record industry, and one that dies hard, is the notion that profits from popular sales sustain the losses from the manufacture of classical albums. Actually the two departments are generally run as separate entities and must support themselves. But of course if there should be a slump in the pop field, the whole label could go under lock, stock, and barrel (Capitol gave every indication of doing just that a couple of years ago).

A decade or so in the past CBS was willing to wink at Columbia Masterworks, operating at a loss, as a kind of prestige department. When Goddard Lieberson headed the label, such money-losing projects as the Schoenberg and Stravinsky series were valiantly fought for as important cultural contributions. Those days seem to be gone forever and the classics must pay for themselves or perish. RCA's classical department, after years of mismanagement, very nearly collapsed until Peter Munves took over. The Red Seal division may not be producing many new discs of great moment, but at least Munves' repackaging flair has kept the label

alive—presumably, now that there is some cash in the till, RCA will once again embark on a more creative course. But don't count on it—one small classical label, a subsidiary of a large pop-oriented corporation, is making pots of money, most of which is not being ploughed back into classics but into promoting new pop ventures in hopes of hitting upon another million-seller rock group. This is a particularly ironic reversal of the pop-pays-for-classical thesis.

Goldberg and Ingler propose a novel theory about the new interest in classics among the younger (mid-twenties) generation. Having grown up on progressive rock (Beatles, Stones, Mothers, Grateful Dead), these youngsters have been trained to listen more actively than an earlier generation spawned on the passive Ginny Sims syndrome of pop pap that held sway in the Forties and early Fifties: Many young people have broadened their musical bases and are now receptive to the entire spectrum of classics from renaissance to avant-garde—"all we have to do is get it to them," Goldberg says.

If one takes a hard look at today's university record shops, this idea seems to be true. San Francisco is a big college town and students are among the most oft-encountered customers. They know what they want, too, and it usually is not "Bach's Greatest Hits." This series, maintains Goldberg, is not reaching San Francisco's youth market at all; its popularity is pretty well restricted to what he calls "the avenue market," the casual over-forty buyer who simply wants a classical record around the house as a coffee-table item. In the Boston area, the major record outlet has become the Harvard Coop, which fifteen years ago did not carry records at all: The demand for albums—and classical accounts for at least 40% here—has increased considerably among college-age groups, and they invariably come in looking for a specific work performed by a specific artist.

In one respect the new sunny outlook for classics is clouded—the country's major urban areas are well served but, as is abundantly clear from the Shreveport situation cited earlier, collectors who live outside the large cities have a distinct problem. A small record dealer cannot afford to stock a full line of classical records and in order to stay in business he must put all his money into the fast turnover that he gets from hot-item pop albums. Most of the big record chains have a thriving mail-order service to fill the rural vacuum; and because a great many sales are in this area, their classical percentage is greater than it ordinarily would be if distribution were more evenly centered to permit a customer in Copper Flat, Nevada to walk into his corner record store and buy the item in person.

Distribution has always been the thorn in the record business and a solution is as far away now as it has ever been. A couple of years ago HIGH FIDEL-



Peter Munves of RCA—the industry's re-packaging genius has one of the most knowledgeable record minds in the business.



Tracey Sterne of Nonesuch—"the fight for quality may be seen on every record the company produces."



Terry McEwen of London Records—"blends a superfan's promotional flair with expertise in dealer/distribution problems."

ITY helped organize a record dealer service called FIND (for Full Inventory National Dealer), which consists of a warehouse in Terre Haute, Indiana and a pipeline to thousands of dealers. The warehouse stocks practically every available disc or tape, and if a participating dealer cannot supply a customer with a record from his stock, or distributor, he can order it from FIND. The percentage of classical orders to FIND, which after all supplies products to the country as a whole, is not the mythical 5%, but 18%. Remember, these are the recordings that customers *could not find* in their neighborhood stores. One only has to be in the same room with nervous classical representatives of the major record labels to sense futility. These people, after all, are in vulnerable positions within the hierarchy of their respective companies and a certain amount of suspicion, ego-tripping, and competitive wariness when dealing with one another is probably to be expected. The simple fact of the matter is that America, geographically and psychologically, is not geared for classical records, an elite stepchild of an industry that is dominated by a product (pop records) designed for mass distribution. One unfortunate American characteristic, brought home by the current ecological problems, is that we are a greedy nation—if something cannot pay for itself (i.e., make as much money as possible for its sponsors), then it is automatically Not a Good Thing. Classical records are not mass-market commodities and never will be; attempts to treat them as such have always failed and even RCA's current success in reaching a larger public via repackaging is a temporary expedient and ultimately a dead end. All of which brings me back to the point that the classical record today depends more and more on individuals willing to fight for it. This has always been true from Fred Gaisberg through Walter Legge to John Culshaw on the creative end right down to those lonely souls in the classical departments of record companies and concerned dealers in New York, Chicago, Boston, San Francisco, Dallas, or wherever.

Few record buyers are aware that the discs they purchase owe their very existence—for better or for worse—to the combined insight, personal taste, guesswork, and fighting instincts of the one man or woman who heads any particular classical department. Most of the classical records that find a spot on dealer shelves these days originate in Europe; the individual in the American offices of London, Philips, Angel, etc. acts as advisor at his company's international a & r meetings and then chooses from what is available to build up a line that he or she feels America's classical collectors will want in sufficient quantity to make the release worthwhile. London Records, for instance, represents the persona of Terry McEwen, who blends a superfan's flair in promoting charismatic names, especially in opera, with a thorough knowledge of the labyrinthine

dealer/distribution problems. A healthy advertising budget helps fortify a label's image, of course, and here American Philips is severely hampered by a lack of funds. Even so, M. Scott Mampe has managed, in a few years, to parlay Philips, once all but boycotted by collectors because of shoddy pressings, into one of the strongest classical lines in the country. Her fight for imported discs was a long and bloody one, but it paid off handsomely; Philips now unquestionably offers the best-pressed and packaged discs available today and last year's 50% increase in sales reflects classical customers' appreciation of a superior product as well as an interesting catalogue. (Never underestimate the classical customer: Miss Mampe had despaired of selling the five-disc Monteverdi madrigal set by Raymond Leppard in America; after a year of being pestered by critics and collectors she reluctantly gave in and found a best-seller on her hands.)

The picture is somewhat different at RCA and Columbia, our two domestic classical majors; both companies reflect the inimitable stamp of Peter Munves, who first initiated the repackaging principle at Columbia on a grand scale and then proceeded to turn the same trick for RCA. Munves' Louis B. Mayer exterior masks one of the most knowledgeable record minds in the business and a keen sense of history—he is an indefatigable collector of historical recordings. Whether Munves is willing, or whether company pressures will permit him, to throw his energies into a more creative direction is perhaps one of the most vital questions on the American classical record scene.

There are a few hardy American labels still producing classical records and surely one of the most important is Nonesuch, a one-woman affair supervised by Tracey Sterne (modestly listed as "co-ordinator" on the jacket liners): There is not one phase of production, from choice of repertoire to the liner notes, that does not passionately concern her and the fight for quality may be seen in every disc. Recorded garbage is not wanted at Nonesuch ("Switched-On Bach" was turned down by the label despite knowledge of its sales potential, and the financial success of this company proves that quality can pay provided someone has the vision and energy to work for it.

Classical records could use a few more Tracey Sternes—in fact, the whole future of the industry depends on such people. There is a growing market, and despite the scandalous omission of elementary music education in our schools today, young people do seem to be more interested. It is now up to the industry leaders in all phases of production, marketing, and communication to present a united front, take a hard look at the common problems, and find some workable solutions. ●

(For a discussion of a new effort to promote more widespread interest in classical music, see page 4.)

by Henry Edwards

The Rock Group Spinoff

West, Bruce & Laing? Loggins and Messina?
What groups spawned these supergroups?

IN HER PREFACE to the paperbound edition of the *Rock Encyclopedia*, Lillian Roxon writes:

"Trying to get the rock world to keep still long enough for me to take its picture was one of the most difficult tasks in putting this book together. Groups split even as I wrote of their inner harmony . . . bands expanded and contracted their personnel like concertinas. . ."

This situation could not be described any better. Rock musicians like all other artists are temperamental, erratic, brilliant, stable, eccentric. Since music is their means of expression, they usually feel most at home with other musicians. A musical jam is their equivalent of a dinner party complete with brilliant conversation. Therefore, it is inevitable that some musicians would venture from their home bands and sit in with other groups. Still, no one expected the rise of that most peculiar pop phenomenon: the superband.

First there were the groups. When these groups became successful, each of their members automatically became superstars. As these groups broke up and formed new combinations with members from other star bands, dazzling new musical units emerged. Crosby, Stills, Nash & Young, the first "superband," led the way. West, Bruce & Laing and Loggins and Messina are continuing in this relatively new tradition.

These two groups have been instant successes. Loggins and Messina's newly released second album, "Loggins and Messina," and West, Bruce & Laing's debut disc, "Why Dontcha," are both huge sellers and inevitable gold records.

Who are West? Bruce? Laing? Loggins? Messina? Why are their records instant monster sellers? Why do their concerts sell out as soon as they are announced? The answers to these questions recapitulate a significant portion of the last six years in pop-music history and allow one to reacquire oneself with two of the most significant groups in the world, Cream, the world's most spectacular white blues-rock band, and Buffalo Springfield, the group that helped define that infectious blend of folk and rock usually called the "LA sound." How peculiar to realize that Cream and Buffalo Springfield are now just another chapter in pop-music history when only a few years ago they were the dynamic forces of musical change the way West, Bruce & Laing and Loggins and Messina are today's sources of rock music energy.

Imagine two thirds of Mountain united to one third of Cream. That's West, Bruce & Laing. Mountain bassist Felix Pappalardi had grown tired of the road. He wished only to record on Mountain. Lead guitarist Leslie West and Mountain drummer Corky Laing traveled to England and asked Cream's former bass player Jack Bruce to join them on a European tour. They met in an English recording studio and jammed together on the Rolling Stones' *Play With Fire*. Delighted with the result, they announced that they were a brand-new band. It took only four days to book a six-week American tour and West, Bruce & Laing's late fall appearance at New York's Radio City Music Hall was an overnight sell-out.

On "Why Dontcha" W, B & L perform acoustical numbers and tackle a couple of slow blues cuts. But this group's forte is hard rock and they come into their own on *Why Dontcha* and *Shake Ma Thing*, two overwhelming, volcanic, flowing, ferocious rockers that feature those fierce guitar duels between lead and bass that can only be described as rock music's answer to forcible rape. Loud, primitive, repetitive? Yes, unless one looks a little deeper and sees the honest musicianship required to achieve these pulsating effects. West, Bruce & Laing have an authentic flamboyance that makes their music a formidable entity even if one does not find it appealing.

Obviously, each of these three blues-rockers carries his own share of the musical weight. Otherwise, conflicts would have emerged before they ever made their public debut. Still, the most eye-catching is Leslie West, whose 250 lbs. make him an unlikely superstar. West achieves his striking effects with the volume and/or the treble and bass controls of his instrument. West is fully aware of the



Corky Laing, Jack Bruce, and Leslie West—a new supergroup that is two thirds Mountain and one third Cream.

dynamics that can be created through the use of crescendos and decrescendos. His phrasing may be sensitive but he can also instantly create roars of distortion without ever appearing to waste a note. An Oliver Hardy look-alike, he grew up in New York City, has played guitar since he was a small boy, and formed one of NYC's fabled local groups, the Vagrants, when he was in high school. The Vagrants, featuring Leslie's powerful guitar playing and his horrifying growl of a voice that can pierce the most dense electronic wall of sound, had four local single hits. They came to the attention of Felix Pappalardi who decided to record a new band that starred Leslie. That band was Mountain.

Twenty-five-year-old Corky Laing has played drums since he was fifteen. He uses his drums as if they were bongos, milking every possible effect out of them. Laing can play speedy successions of top rolls on his drums that make their skins sound tighter than almost any other rock drummer's. This gentle-faced percussionist was a member of another New York band, the Starlights—the name was later changed to Soul—and played at the legendary twist palace, the Peppermint Lounge. In 1969 Laing's latest band, Energy, was being recorded by Felix Pappalardi. When Pappalardi decided to create Mountain, he invited Corky to join friend Leslie in a band in which Pappalardi would eventually play bass.

The bass player who subsequently replaced Pappalardi was Jack Bruce, who had been recorded by Pappalardi when he was a member of Cream. Bruce's career reads like a Who's Who of British rock-and-roll. A thirty-year-old Scot, he has described his youth as "Gaelic mod." When he was a teenager, he played in a band called Jim McHarg's Scotstoun Jazz Band. It was this group's sax genius Dick Heckstall-Smith who introduced Jack to bluesman Alexis Korner. Jack joined Korner's group, which eventually gained Ginger Baker, Cream's drummer. They toured for three tough years and Jack eventually left to join John Mayall's Bluesbreakers. There seems to be no significant British musician who has not played with Mayall at one time or another, and it was here that Bruce played with England's premier blues-rock guitarist, Eric Clapton, for the very first time. Bruce spent six weeks with Mayall and then left to join Manfred Mann, a much more lucrative outfit. The responsibility of a wife and baby had made him take this plunge but his need for greater musical creativity made him leap when Ginger Baker called to form a new band featuring Eric Clapton, Bruce, and himself.

That band was Cream. What can one say about its stunning virtuosity? There is currently available only one small cut on John Mayall's "Looking Back" featuring a young Bruce playing with a young Clapton. No Manfred Mann/Bruce cuts are currently in release. But there is still plenty of Cream to be had and these records tell the whole story.



Kenny Loggins and Dan Messina—"a bit of movie magic in a tale of restless musicians continually on the move."

Bruce, Clapton, and Baker somehow found the format in which each could give individual performances of stunning versatility and musicianship and yet also work together smoothly. Their passion for the blues and their ability to interpret the blues within the rock context made them innovators. Their endless improvisations, so free and yet with so much subtle respect for form, earned them their classic reputations. They gave the blues an electric soul. Jack Bruce's unforgettably compelling bass line in *Sunshine of Your Love* would be contribution enough, but Bruce's *White Room* and *Politician* are also classics.

After his Cream days came to an end, Bruce created two solo albums: "Songs for a Tailor" and "Harmony Row." He joined John McLaughlin, Dick Henstall-Smith, and Jon Hiseman for an instrumental album, "Things We Like." He helped score *Escalator Over the Hill*, an avante-garde jazz opera by Carla Bley, and he played with the Tony Williams Lifetime group.

"Things We Like" is not available in the United States and "Songs for a Tailor" as well as three Cream LPs have been removed from current catalogues. Polydor, however, has recently released four attractive two-record sets: "Eric Clapton: At his Best"; "Ginger Baker: Best"; "Cream: Heavy Cream"; and "Jack Bruce: Best." These LPs were re-recorded from tapes made available to Polydor by the Robert Stigwood Organization, managers of Cream, and do contain material from those deleted discs.

"Jack Bruce: Best" is an impressive sampler of the bassist's musical accomplishments from 1968-71. Included are two classics from Bruce's post-Cream solo album days: *Theme for an Imaginary Western* and *Ropeladder to the Moon*. Here Bruce, with songwriting partner Pete Brown, displays his gift for sumptuous melody and his bent for the kind of poetic lyric that miraculously just escapes pretentiousness. This set also includes *Hckhh Blues*, a typical post-Cream Bruce jam. The guitar lines are solid; the horns squawk and dance; the result is potent progressive jazz-rock which illustrates one of Bruce's playing partners on the disc, John McLaughlin's inspirations for his successful band,

the Mahavishnu Orchestra. Obviously, Jack Bruce has come to West, Bruce & Laing after a career packed with interesting variations.

The Loggins and Messina story is much more amusing than West, Bruce & Laing's. Theirs is a typical case of restless musicians continually on the move. Loggins and Messina's tale has a bit of movie magic about it.

Dan Messina, an alumnus of Buffalo Springfield and Poco (whom Messina also recorded) wanted to produce an unknown named Kenny Loggins. Loggins is a writer, guitarist, harmonica player, and vocalist. Messina wrote a few tunes with him and performed on the Loggins album which he was producing. The combination turned out to be extremely felicitous. Loggins became an instant superstar because of his association with Messina; Loggins and Messina became an instant supergroup.

Listening to their first two albums is proof that they deserve this instant acclaim. They write pungent melodies and crisp lyrics and have a distinctly fresh harmonic sound. In addition, Messina has arranged the back-up musicians in such a way that the music, rocked though it may be, still pays tribute to its country-and-western and folk-rock roots. On "Loggins with Messina" *Good Friend* contrasts Loggins' compelling vocal and powerful acoustic

guitar performance against a beat that suggests good-timey rock-and-roll and a theme song for a real shoot-'em-up Western. Loggins and Messina's LP seems not to have a bad cut. Messina must certainly be glad he left Poco.

Poco is a Buffalo Springfield offshoot. Richie Furay and Dan Messina, original members of the Springfield, tried hard to capture the captivating country-rock feel of the Springfield. But they were sidetracked into attempting Latin rock: *El Tonto de Nadie, Regressa*, a fifteen-minute selection on their second LP. "Poco," was a dismal failure. On stage, they found themselves relying on cheap theatrics to fill musical gaps.

After Messina left the group, for example, pedal steel guitarist Rusty Young would conclude his sets by pouring lighter fluid over his instrument. He would then set it on fire. Buffalo Springfield didn't do things like that. Along with the Byrds, this distinguished band worked hard at creating flowing harmonies and intelligent songs flavored with an authentic country feeling. Their song *For What It's Worth* is a true rock classic. Their musical rebirth in the music of Loggins and Messina is a pleasure to report. They also spawned two other young musician/composers. Stephen Stills and Neil Young.

Now, whatever has happened to Stills and Young?

A Supergroup Discography

WEST, BRUCE & LAING

WEST, BRUCE & LAING: Why Dontcha. Columbia KC 31929; ● CA 31929; ●● CT 31929.

WEST AND LAING

FIRST GREAT ROCK FESTIVALS OF THE SEVENTIES-ISLE OF WIGHT/ATLANTA. Columbia C3X 30805 (three disc set)

MOUNTAIN: Climbing. Windfall 4501; ● M84501; ●● 8M54501.

MOUNTAIN: Flowers of Evil. Windfall 5501; ● M8119-5501; ●● M5119-5501; quadrasonic: Q-8 7119-5501A-B.

MOUNTAIN: Nantucket Sleighride. Windfall 5500; ● M8119-5500; ●● M5119-5500.

MOUNTAIN: Road Goes Ever On. Windfall 5502; ● M8119-5502; ●● M5119-5502.

MOUNTAIN: Best. Windfall KC 32079.

WEST, LESLIE: Mountain. Windfall 8450; ● M84500; ●● M54500.

WOODSTOCK TWO. Cotillion 2-400.

JACK BRUCE

BAKER, GINGER: Best. Polydor 3504 (two discs); ● 8F 2-3504; ●● CF 2-3504

BRUCE, JACK: Best. Polydor 3505 (two discs); ● 8F 2-3505; ●● CF 2-3505.

BRUCE, JACK: Harmony Row. Atco 33-365; ● M8365; ●● M5365.

CLAPTON, ERIC: History. Atco 2-803 (two discs).

CREAM: Best. Atco 33-291; ● M8291; ●● M5291.

CREAM: Disraeli Gears. Atco 33-232; ● M8232; ●● M5232.

CREAM: Heavy Cream. Polydor 3502 (two discs); ● 8F 2-3502; ●● CF 2-3502.

CREAM: Live. Atco 33-328; ● M8328; ●● M5328.

CREAM: Live, Vol. II. Atco 7005; ● M87005; ●● M57005.

CREAM: Wheel of Fire. Atco 2-700 (two discs); ● J82700; ●● J52700.

ESCALATOR OVER THE HILL. JCOA 3-LP EOTH.

MAYALL, JOHN. Looking Back. London PS 562; ●● X70161; ● M72161; ●● M57161.

WILLIAMS, TONY LIFETIME. Turn It Over. Polydor 4021; ● 8F 4021; ●● CF 4021.

LOGGINS AND MESSINA

LOGGINS AND MESSINA. Columbia KC 31478; ● CA 31748; ●● CT 31748.

LOGGINS WITH MESSINA: Sittin' In. Columbia C 31044; ● CA 31044; ●● CT 31044.

JIM MESSINA

BUFFALO SPRINGFIELD. Atco 33-200; ● M8200; ●● M5200.

BUFFALO SPRINGFIELD: Again. Atco 33-226.

BUFFALO SPRINGFIELD: Last Time Around. Atco 33-256; ●● X256; ● M8256; ●● M5256.

BUFFALO SPRINGFIELD: Retrospective. Atco 33-283; ● M8283; ●● M5283.

POCO: Hurry Up. Epic 26522; ● N18-10258; ●● N16-10258.

POCO: Deliverin'. Epic KE 30209; ● EA 30209; ●● ET 30209; quadrasonic: SQ EQ 30209; Q-8 EAQ 30209.

POCO: Pickin' Up the Pieces. Epic BN 26460; ● N18-10192; ●● N16-10192.

Pierre Boulez invites you to join him in the center of Bartók's "Concerto for Orchestra."†



With the help of Columbia SQ quadrasonic recording technique, you can join Boulez at the podium.

Actually, podium is more accurate, since Boulez used two, whirling from one to the other to face the orchestra arranged around him.

What's it like to be in the middle of all the action and excitement?

The New York Times used the phrase, "visceral excitement." And certainly the experience is truly fantastic.

But what especially distinguishes this Boulez version of the "Concerto," though, is not the dramatic recording, but the insight the four channels add to the music itself.

We quote Thomas Z. Shepard, the album's producer: "It is Bartók's use of trumpets and trombones that suggested they be placed in right and left rear speakers," he said. And it is also Bartók's use of the percussionists that "virtually dictated their quadrasonic placement in left front, right front, and right rear, respectively."

We at Columbia sincerely feel that if Bartók were alive today, he would take immense pleasure himself, as a listener, in joining Boulez at the podium, in the center of the orchestra.

Even if you don't own SQ quadrasonic equipment, you may play this and any SQ disc on your present stereo systems. The rear channels will "fold" to the front for full stereo display.

On Columbia SQ* Quadrasonic Records and Q8 Tapes



A trademark of Columbia Broadcasting System, Inc.

† MQ 32132 SQ Disc (playable in Stereo) / MAQ 32132 Q8 Quadrasonic Tape

Caballé as Norma

An "encyclopedic" role recorded too soon?

by Andrew Porter

Norma was composed for the Scala debut of Giuditta Pasta. Although she was internationally famous and had just triumphed (in *La Sonnambula*) at the smaller Milanese theater, the Carcano, for some reason she had not yet sung at La Scala. For this occasion, something special was needed. Bellini wrote to Pasta (in September 1831) that in *Norma* she would find a role apt to her "encyclopedic character." The play which he and his librettist Felice Romani had chosen was a new one, fresh from Paris: Alexandre Soumet's *Norma*, first given at the Odéon in April 1831; and Soumet's account of Mlle. George in his play gives some idea of just how "encyclopedic" the role was meant to be: "Having been, in turn, in the first four acts, the Niobe of the Greeks, Shakespeare's Lady Macbeth, M. de Chateaubriand's Velléda [heroine of his *Les Martyrs*], having run the whole gamut of passions that can be contained in the female heart, then in the last act, the Mad Scene, she rose to heights of inspiration which can perhaps never be reproduced."

Although that highly "operatic" last act (in which *Norma*, having murdered one of her children, flings herself with the other over a precipice) was in fact not used for the opera, *Norma* is still a role that makes no common demands on the voice, the temperament, and the expressive range of its interpreter. As Richard Bonyngé put it, when introducing the recording of the opera with his wife (Joan Sutherland) as its heroine: "The singer who can be a complete *Norma* has probably never existed—maybe never will exist. The opera requires almost too much of one soprano—the greatest dramatic ability, superhuman emotional resources, the greatest *bel canto* technique, a voice of quality and size, and I dare say many more attributes as well." I dare say so too, and would suggest that important among those other attributes is the power to declaim Romani's text with force, color, and intensity; and I would also lay stress on the rhythmic energy which must underlie the utterance of Bellini's long melodies, however free the handling of individual phrases along the way. And by saying that, I no doubt make it clear enough that I think one soprano of our day has come closer than any other to being "a complete *Norma*"—and that despite vocal failings which it would be absurd to minimize.

If we set aside the somewhat abridged recording with Elena Souliotis as its heroine (and, all things considered, I think it is fair enough to do so), there are four *Norma* recordings in the current catalogue: Callas/Serafin of 1954 (Seraphim), Callas/Serafin of 1961 (Angel), Sutherland/Bonyngé of 1965 (London), and now this new Caballé/Cillario. Each of them has its merits. We might start by summarizing the qualities of the respective heroines (though we must not end there, since *Norma* is more than the *Norma*). The earlier Callas (the *Norma* I first met at those Covent Garden performances of 1953



NORMA

continued



and 1954) is brave, fearless, fierce, and tender. She recalls Chorley's description of Giulia Grisi in the role: Chorley actually preferred Grisi's portrayal to Pasta's "because there was more animal passion in it . . . There was the wild ferocity of the tigress, but a certain frantic charm therewith." There is great energy, both rhythmic and of verbal declamation. The words are powerfully uttered, and the phrases are memorably molded. Some of the tone is very beautiful—and some, alas, is frankly very ugly. (Moreover, in the new Seraphim pressings the strident notes seem to be rather more acidly etched than before.)

The Callas of 1961 is not quite so full, solid (relatively), or fearless, but on the other hand there is a new beauty and expressiveness in the middle ranges, and a performance which was magnificent from the first has deepened in finesse. Her weighting, shaping, coloring, and pronunciation of the recitative are matchless. For passage after passage she seems to have the ideal voice, and a technique that enables her to draw a subtle, flexible line, exquisitely controlled and ravishing in its timbres between soft compassion and fierceness. But at climaxes above the stave, that line is drawn with a harsh slate pencil. Attempts at boldly ferocious, ringing high Cs end in disaster; and soft high notes are ever apt to collapse in a wobble.

Sutherland's Norma is to be commended for thoughtful application to detail, for power and brilliance, and for delicacy, but to be faulted for lackluster declamation; too often the tone lacks clarity, and too often the phrasing lacks vigor. I think she recorded the part too early in her stage experience of the role. And so, I suspect, has Montserrat Caballé. Although Caballé has now begun to sing Norma (after those initial performances in Barcelona) on the major stages of the world, what we hear on this new recording is but a sketch, I feel, of the Norma she has it in her power to become, when once she is completely engaged with the role and complete mistress of all its phrases, all its musical and dramatic aspects. There are very beautiful things in it. It is a good deal more than a "studio read-through" of the part after careful preparation—but an element of that still remains. What one hopes for from Caballé is a Norma that will recall what Hanslick once wrote about Lilli Lehmann: "Her Norma was characterized in the slow cantilenas by the most beautiful portamento and the surest and finest intonation and swelling of the high notes, in the florid passages by a pure and fluent coloratura. The latter was never a coquettish intrusion; it remained noble, serious, subordinate to the situation." Caballé's portamento is often beautiful. There is plenty of power, which only occasionally turns to harshness. But some of the chromatic runs are slithers, rather than "pure and fluent coloratura"; some of the fioriture in "*Casta Diva*" tend to be skimmed and hurried, rather than lovingly, dreamily sav-

ored; the turn in the duet "*In mia man*" is a half-hearted flick, rather than an eloquent expression of feeling. Caballé recorded this Norma in London as part of a "summer stint" which also included Liù in *Turandot* (for London) and Mathilde in *Guillaume Tell* and the title role in Verdi's *Giovanna d'Arco* (both for Angel). (I'm not sure to what extent these also coincided with the Violettas at Covent Garden and the Caterina Cornaro in the Festival Hall.) How could any soprano, working to such a schedule, hope to put on record her finest, most subtle, most refined thoughts about each aspect of this tremendous role? And why should she, or we, be content with anything less?

There are marvelous passages to show the kind of Norma she ought more consistently to have been—and one day, I hope, will be. All the dialogue before the duet and trio which close Act I (Bellini's Act I, that is; for some reason the RCA recording labels the work in four acts, not two) is feelingly uttered; and the phrase "*Nol fossi!*" ("Would that I were not [their mother]!") is particularly fine. Then, the long, elaborate melisma in the final scene, at "*un prego ancor*" (just before "*Deh! non volerli vittime*"), is achieved with a beauty and fullness and smoothness of tone which both Callas and Sutherland must envy. But there are other phrases—Norma's wistful asides during Adalgisa's narration: the simple, terrible "*Si, Norma*" which she addresses to Pollione; or the "*Io stessa*" as she removes her priestess garland—which go for next to nothing, and which should be some of the most affecting moments in the opera. Of Pasta, it was said that with three notes she could stir an audience to the depths of its being. Of Callas, at these points, it can be said too. But not of Caballé in this performance. And so, with disappointment, I must record that what I hear on this set is one of the greatest sopranos of our day at somewhat less than her greatest. Yet a Norma like this, I should add, I should be very happy to encounter in the theater. I doubt whether anyone today could surpass her in ease, amplitude, and tonal beauty—except Montserrat Caballé herself! The voice is healthy, flexible, and splendid. The instincts are right. But I want more variety, and more imaginative energy; and more polishing of some tricky passages until every note falls perfectly into place.

Let I be thought grudging in my praise, let me add just this: A singer committing an interpretation to record should be, in a sense, like a writer about to publish his work between hard covers. The imperfections, the lack of polish, the things one can "get away with," the inevitable episodes of skimping as the deadline draws near, which can be forgiven in a piece of journalism, have no place in the more permanent form, which should represent the best and the most considered work of which the artist is capable. This is the kind of philosophy which lies behind the Legge/Angel, the Culshaw/London, and the Karajan/Berlin/Salzburg recorded operas. With the more "journalistic" products of the record industry I grow increasingly dissatisfied, however admirable and impressive the constituent casts, and however splendid, "given the circumstances," we may find the achievement.

Caballé is in fact not enormously helped by her conductor, Carlo Felice Cillario. Callas, on both occasions, was joined by Tullio Serafin, who had a marvelously unhurried yet unflagging sense of rhythm and flow. Cillario has several moments of vivid excitement and a real feeling for Bellini's orchestral colorings, but again and again

I feel that he is too indulgent and has not really made up his mind about the basic tempo at which a piece should flow. Changes of pace in midnumber are all very well—in fact they are in style—but only when the changes are related to a firm notion of what the basic pulse should be. In particular, Cillario misses the great slow, inevitable sweep toward the twin climaxes of the finale.

Once again, as in all the previous recordings, the role of Adalgisa has been assigned to a heavy mezzo instead of to a light soprano. (Grisi, the first Adalgisa, was a soprano some fourteen years younger than Pasta.) It is a usual thing to happen. On records we must go back to Margarethe Siems's recording of the duet with Gertrud Förstel, a Gilda, to find a soprano Adalgisa. Fiorenza Cossotto sings her entrance recitative, "*Sgombra è la sacra selva*," with very full, clear, ample tones and smooth, even phrases, bringing to it something of the luster and splendor to be heard in that famous old record by Armida Parsi-Pettinella. But, to put it quite simply, I wish she did not think it necessary to be quite so loud all the time. And the high A of what should be that breathtaking moment, just before the duet with Pollione, "*Io l'obbliai*" (which Bellini marked to be sung *con messa di voce assai lungo*), is not done with *messa di voce* (a swelling and then diminishing of the tone) at all—but rather as a great tuned scream on the A: impressive enough as a feat, but inartistic. Again I don't want to sound unappreciative of what is a remarkable and commanding voice, smoothly and evenly used; but again I can't conceal some disappointment that this voice should not have been used with more subtlety, variety, and imaginative insight. Cossotto's voice and Caballé's go together very well in the duets. But in "*Si, fino all'ore*," where Callas and Stignani, Callas and Ludwig, and also Sutherland and Horne make one catch one's breath in delighted admiration for the supple, flexible phrasing, the delicious give and take between the voices, and the neat "returns" on the "*sentai/sentai/sul tuo cor/sul tuo cor*" episode (like some bewitching center-court rally at Wimbledon), here Caballé and Cossotto suggest rather two big healthy girls jogging along in full, splendid cry: thrilling in its way, but unsubtle.

In the January HIGH FIDELITY we read how a helicopter was on hand, outside the Walthamstow recording studio, ready to whisk Placido Domingo off to London Airport, since "he had to appear on stage within hours in some distant opera house." What a way to record one of the most demanding works of the earlier *Ottocento*! And yet Mr. Domingo turns out to be, on the whole, the most satisfactory of the Polliones on record. The aria he will sing better when he has studied it more carefully: The recitative tends to be a series of fiery spurts, punctuated with orchestral crashes, and the central section, the account of his nightmare, is not quite vivid enough. (What did Bellini mean by his marking *canto vibrato* in the cabaletta?) In the duet with Adalgisa, I should have liked more romance and tenderness (*con tutta la tenerezza* is Bellini's marking for "*Vieni in Roma*"). But in the scenes with Norma, Domingo sings nobly and well. And of all the Orovesos, Ruggero Raimondi comes closest to that "prodigious and resistless luster" which was Chorley's vivid term of praise for Lablache in the role.

In the matter of edition, the new RCA includes one passage, the reprise of the "*Ah, riedi ancora*" episode in the cabaletta "*Ah bello a me ritorna*," which is missing in the London set, in other respects the most complete. The

beautiful *maggiore* close to the "*Guerra!*" chorus, with its *Pastoral Symphony* effect, is omitted (the other conductors include it, though none of them has the beautiful floating arpeggio for Norma at the end—an effect like that of Leonora's close to "*La Vergine degli angeli*"). "*Casta Diva*" is sung in F, not G. The Prelude to Act II is reduced to a single statement of the *con dolore* melody, from all the cellos (in the autograph it is repeated by solo cello, oboe, and flute across three octaves; the Ricordi miniature score gives the first statement to solo cello—Bonyngé adopts this—and the second to flute and clarinet). "*Ah, del Tebro*" is accompanied pizzicato, which was evidently Bellini's final decision (in the autograph, the original slurs have been carefully crossed out). There is no good critical edition of *Norma* from which to work; on the whole, the Boosey vocal score (still available, also in a reprint by Kalmus) most closely represents what Bellini wrote (and also includes some passages heavily canceled in the autograph), though it omits many of the vocal instructions. The autograph itself is a labyrinth of passages lightly crossed through (Norma's verse of "*Mira, o Norma*," rather surprisingly, is one of them), others emphatically heavily excised, and several then reinstated with the indication "*si fa*" ("to be done"). Bonyngé is the only conductor who seems to have considered the autograph with care, and he achieves the most satisfactory text for the duet and trio which end Act I, a passage that presents special problems. In particular, he reinstates (though not completely) Norma's descant to Adalgisa's "*Tu rendi a me la vita*" (it is missing in the Boosey score too). The Ricordi vocal score here makes a cut of 25 bars (the clinching reprise of "*Ah! si fa core*"), and so does the RCA set. Bonyngé is also the only conductor to give us the second strophe, for Adalgisa and Norma, of the trio "*Oh! di qual sei vittima*"—heavily canceled in the autograph, it is true, but necessary, I think, for the form of the piece. However, these little details are in themselves perhaps not very important—though they do indicate the kind of thought and care that have gone into the preparation of a recording.

The sound, as in most of RCA's Walthamstow opera sets, is big and bright and full; there is plenty of space, but not a great deal of theatrical "atmosphere." The playing of the London Philharmonic is spirited and lively; the Ambrosians, as usual, sound youthful, alert, and full-toned, thoroughly adept yet not quite "operatic." The balance in the finale strikes me as not quite comfortable or natural. I am disturbed by a curious edginess which sometimes surrounds the recording of Cossotto's voice—a very odd effect, almost as if she had a different kind of microphone from everyone else (which obviously can hardly have been the case; but listen to her first dialogue with Pollione—his voice is so cleanly, smoothly, and purely recorded, while hers seems to have a slight roughness around it).

BELLINI: Norma.

Norma
Adalgisa
Pollione
Oroveso
Flavio
Clotilde

Montserrat Caballé (s)
Fiorenza Cossotto (ms)
Placido Domingo (t)
Ruggero Raimondi (bs)
Kenneth Collins (t)
Elizabeth Bainbridge (ms)

Ambrosian Opera Chorus; London Philharmonic Orchestra, Carlo Felice Cillario, cond. RCA Red Seal LSC 6202, \$17.94 (three discs).

Selected comparisons:
Callas, Stignani
Callas, Ludwig
Sutherland, Horne

Sera. 6037
Ang. 3615
Lon. 1394

ON THE 14th of June last year, some two months after his ninetieth birthday, Leopold Stokowski led the London Symphony Orchestra in a program duplicating that of May 22, 1912, when he appeared for the first time with the LSO in Queen's Hall.

In 1905 Stokowski left his native England as an organist and choirmaster but returned in the spring of 1912 as a fledgling conductor who could boast of three seasons with the Cincinnati Symphony, where he had shown enough promise to have won a contract, beginning that fall, with the Philadelphia Orchestra. Stokowski's association with the Philadelphians was to last until 1938 as sole director and to 1941 as part-time conductor—establishing, along the way, a quite incomparable fame for both the orchestra and himself.

Beginning in 1917, Stokowski and the Philadelphians began making acoustic recordings for what was then the Victor Talking Machine Company, and—after pioneering the 1925 transition to electrical recording techniques—they soon became probably the most prolific, certainly the most famous symphonic artists on discs. They were the first to make a symphonic record by a “new process” developed by Western Electric engineers (the Saint-Saëns *Danse macabre* of April 29, 1925, soon followed by Tchaikovsky's *Marche slave*). Nor did the split between conductor and orchestra halt his (or its, for that matter) recording activities. No longer under exclusive contract to RCA Victor, Stokowski continued to make discs with the All-American Youth Symphony for Columbia; the Houston Symphony for Everest and Capitol; the American Symphony and many others (including the pickup all-star ensembles known as “His” Symphony Orchestra) for a wide variety of labels, not excluding RCA Victor. Most recently, he has been recording for London Records' Phase-4 series, for which the present release is his seventeenth.

Stokowski's discography over the years is so fabulously varied, as well as extensive, that nothing he does nowadays can be considered really unusual—except in that the nonagenarian's interpretations continue to be no less distinctively “Stokowskian” than those of the mature Maestro of the pre-World-War-II era (and perhaps those of the pre-World-War-I Young Eagle), and in that his performances invariably continue to exploit the full potentials of whatever orchestra and whatever recording staff happen to be at hand. Some day, perhaps, some exceptionally indefatigable aficionado will undertake the prodigious task of compiling the Stokowskian discography in full detail, including critical comparisons of his various versions of the same works. For myself, while I've been lucky enough to have heard most of his records (beginning with the acoustical Debussy *Faune* and Stravinsky *Firebird*), and to have had the opportunity of publishing reviews of many of them (beginning with his first Brahms First and first electrical Debussy *Faune*, both of 1927), I've never had the space—or temperament, for that matter—to save my copies for later comparisons. But insofar as a ramshackle memory serves, the general, if not necessarily the detailed, approach to each of the works included in the Anniversary Program remains much the same. And although the actual “sound” is incalculably different, the effect on contemporary aural sensibilities scarcely can be much more arresting and stimulating than it was—by the very different period standards—in earlier eras.

Stokowski at Ninety

London's recording of his 60th Anniversary

Indeed, I'd have no real qualms about describing the present *Meistersinger* Prelude in the same words I used in my 1941 review of his Philadelphian 78-rpm version for RCA Victor (VM 731): “. . . one of the most gorgeously recorded bits of orchestral playing I've ever heard on discs. For sheer tonal beauty, realistic and massive sonority, and above all for perfect equilibrium among the orchestral choirs and the crystalline clarity with which everything stands out, this is an outstanding masterpiece of modern electronic technique.” For Stokowski again demonstrates here, as he has so often in the past, his extraordinary genius not only to make any orchestra sound its best but to make the best of any audio technology in capturing that sound. His ability to *work with* engineers (without infringing on their domain) always has been one of the vital secrets of his recording success—from the very first electrical 78s, through the first high-fidelity era of monophony, to the age of stereophony, in the early days of which Stokowski played a co-starring role with Bell Laboratories' engineers. And since his most recent sessions for Decca/London have been captured in multichannel tapings, Stokowski is sure to be well represented in the imminent era of quadraphony too.

Even in stereo, the present program must be ranked high in the live-performance genre for a lucidity hitherto achieved only when orchestras have been spread throughout an empty hall. It also ranks high for its impressive re-creation of authentic auditorium ambience, and for the quietness of the audience. There is only one engineering flaw here, a minor and musically extraneous one: When Stokowski spoke to the audience for a moment before beginning the *Marche slave*, which brought the concert to a close, his voice was shifted to a P.A. system, which undoubtedly made it perfectly intelligible to them but on the recording makes it difficult for listeners to understand everything he says.

Programmatically, the present concert is somewhat uncharacteristic in that it doesn't represent Stokowski's post-1912 involvement with avant-garde music or any of his famous/notorious transcriptions or “symphonic syntheses.” However, the works played here have all figured frequently in his concert and recording repertoires with the exception of the Glazunov Concerto, which he now records for the first time—one of his relatively rare disc appearances as accompanist. Not surprisingly, he demonstrates complete expertise here too: The suavely romantic music itself is the kind in which he revels, and the orchestral score never has been brought to life more seductively than it is here. Of course the famous Heifetz version remains quite *hors de concours* for its solo part, but Silvia Marcovici, a twenty-one-year-old Rumanian violinist, commands a notably big, warm tone as well as more frankly romantic fervor than most young artists

—Still Unpredictable and Exciting by R. D. Darrell

Concert captures his undiminished genius on the podium and before the microphone.



Leopold Stokowski today and during his tenure as conductor of the Cincinnati Symphony Orchestra, 1909-12.



Briar Berry

of today permit themselves. And both characteristics are highly appropriate to Glazunov's music and to the commemoration of the 1912 performance, which featured Zimbalist.

Interpretatively, Stokowski at ninety remains as unpredictably, delectably, excitingly, exasperatingly, and even perversely idiosyncratic as he has been for at least forty-five years and probably more. Yet none of his most extreme excesses are evident here and except for the inevitably expected overexpressive inflections, swellings, and ritards, his readings are relatively straightforward—for him! And it's only in occasional hard-driven or "strained" moments (in the *Meistersinger* Prelude and the Brahms Symphony) that there are slight indications of the inroads of advanced age. For the most part one willingly suspends disbelief to yield wholly to the inexhaustibly cunning Old Sorcerer's spellbinding enchantments—awakening only momentarily to relish consciously such sonic felicities as the superbly solid and realistic low strings, the piquantly vivid woodwind solos (unnaturally prominent, admittedly, relative to the tuttis, yet nevertheless thrilling), and the gleaming delicacy of the usually covered-up tuned antique-cymbal notes in the last bars of the Debussy *Prelude*. And at the end, in the Tchaikovsky *Marche slave*, not only the playing and audio engineering but the interpretation too are all miraculously right. Stokowski has recorded this warhorse at least three times before, most recently only a few years

ago for Phase-4, but surely he has never—on discs or in concerts—endowed it with more infectiously exultant swagger than in this triumphal conclusion to his sixtieth anniversary concert.

Always one who looks forward rather than back, Stokowski is forced by the nature of the present occasion to relive, as it were, one of the milestone events of his fabulous past. It's undoubtedly an impatiently grudging lapse for a man who obsessively makes as much of every precious present moment as Stokowski always has done and surely will continue to do as long as his seemingly inexhaustible life force remains. For his innumerable listeners, however, this rare "lapse" of his is our ideal opportunity for remembering our incalculable debt to the man who has contributed as much as, if not considerably more than, any other to the present state of the art of recorded music—and to our own most memorable musical experiences.

LEOPOLD STOKOWSKI: Sixtieth Anniversary Concert (Royal Festival Hall, London, June 14, 1972). Silvia Marcovici, violin. London Symphony Orchestra, Leopold Stokowski, cond. London SPC 21090/1. \$11.96 (two discs). Tape: ●● K475091. \$11.95; ●● D94091, \$14.95.

WAGNER: Die Meistersinger. Prelude to Act I. **DEBUSSY** Prelude à l'après-midi d'un faune. **GLAZUNOV:** Concerto for Violin and Orchestra, in A minor, Op. 82. **BRAMHIS:** Symphony No. 1, in C minor, Op. 68. **TCHAIKOVSKY:** Marche slave, Op. 31.

Selected comparison (Glazunov): Heifetz/Hendl

RCA 2734 or 4011

At Last: Iphigénie en Aulide



A Gluck masterpiece gets a memorable first recording—
despite Wagner's "improvements."

The finale of *Iphigénie en Aulide* as staged at the Maggio Musicale in Florence.

by Paul Henry Lang

THIS IS A SUPERIOR RECORDING, employing a star cast, and first-class chorus and orchestra, performing great music under an able and perceptive conductor. Nevertheless, when one of the famous but little-known "reform" operas of Gluck is recorded with such care and artistry, it is regrettable that we do not hear the master's original score instead of one refurbished by Richard Wagner. Indeed, what we have here is something similar to Mussorgsky's *Boris Godunov* in Rimsky-Korsakov's "arrangement."

Iphigénie en Aulide was the first great non-Metastasian dramatic libretto set by Gluck, and the composer responded by admirably deepening with his music the dramatic psychology of the libretto. Gluck conjures up the high moral tragedy of antiquity, the fate-enforced conflict. Agamemnon is torn between his sworn duty and his love of his daughter; Clytemnestra is a grieving but imperious and conspiratorial mother; Achilles is an impetuous youthful hero; and Iphigenia is a moving, utterly feminine heroine, yet never weak. Above all, Gluck succeeded in projecting the legend as a deeply human conflict, by means of sculptured arias, dramatically exciting recitatives, remarkable ensembles, and magnificent choruses. This opera, somewhere between the high baroque and the early "classic" era, may be a little static and its dignity a bit stolid, but it is undoubtedly one of the outstanding masterpieces in the operatic literature. Yet in the third act, all our concepts of true drama, even the *raison d'être* of the theater, are contradicted. In the climactic scene, as Iphigenia is about to be sacrificed to

appease the gods and secure the sailing of the Greek fleet for Troy, suddenly the goddess Artemis (Diana) appears; she no longer demands the sacrifice and is satisfied with the intended victim's brave intentions. Iphigenia and Achilles are married and live happily ever after.

Although the authentic ending of Euripides' drama has been lost, everything seems to point to a tragic end, for he was considered "the most tragic poet" (Aristotle), and Aeschylus too carried this drama to its fatal conclusion. But Le Blanc du Roullet, Gluck's librettist, ignored Euripides and took his material from Racine even using the great French dramatist's verse whenever possible, giving us, instead of the stark Greek tragedy, a typical baroque happy ending. Both Racine and Gluck have been severely criticized for their "perversion" of the drama, but their critics fail to take into consideration the powerful sociocultural factors at work. Both opera and drama in the seventeenth and eighteenth centuries were court arts, restricted as to tone, subject, and acceptable action. (How strong such conventions are is illustrated by Desdemona's death on the French stage: To this day she is killed "nobly," with a dagger—not strangled as in Shakespeare and Boito.) Du Roullet, in shedding the political background in Racine's play, was not unskillful in moving Iphigenia into the foreground as a woman rather than a princess. Neither Gluck, the earnest advocate of "dramatic truth," nor his public were at all disturbed by the *deus ex machina* that distorts the logical dramatic sequence, nor was the composer embarrassed

that this ending really robbed him of the basis upon which his forthcoming *Iphigénie en Tauride* was to be built. Many great baroque operas, notably those of Handel, suffer from the same defect, the arbitrary *lieto fine*, the happy ending, but we must accept such time-bound conventions, as we do in the other arts and letters, as part of the artistic game.

Enter Wagner, who having appointed Gluck as his official predecessor felt it incumbent upon himself to right the wrongs. He subjected *Iphigénie en Aulide* to a thoroughgoing "revision" and it is in this form that the work is now performed in Germany and is recorded—in German—in this release. Unfortunately, Wagner interpreted everything in the spirit of his own musical and dramatic theories and proceeded boldly by changing Gluck's harmonies and orchestration, composing additional "transitions," and altering the third act to suit his ideas of a proper denouement. Artemis arrives and takes Iphigenia with her to "distant shores," while father, mother, and fiancé, though sorrowful at their loss, are happy to know that the "pure maiden" will enter a higher sphere through her spiritual sacrifice. So, while Wagner actually substituted a *deus ex machina* for the one he denounced, his own typical obsession with the redemption motif is forced upon the naive eighteenth-century realism of the old opera. Wagner's heroines (with the sole exception of the delightfully "normal" Eva in *Meistersinger*) all perish, burn up, or disappear—redeemed, but their loves unconsummated. This obsession is clearly enunciated by Artemis, referring to the "pure maiden" who atones for what her tribe has sinned. And Wagner specifically declared that he "tried to eliminate everything that, according to the French taste, made a sweet love affair out of the relationship of Achilles and Iphigenia." But, for heaven's sake, this is a *French* opera; Gluck never composed a German opera and his entire musical orientation and training was Italian and French. And of course Wagner, whose heroines spurn any ordinary human relationship, could not accept "a marriage" in an opera; it had to go.

Now this is a pretty arbitrary, even impious act, for no aspect of Gluck's score was in need of reconstruction, improvement, or elaboration. Gluck's harmony is simple but entirely in conformity with his dramatic aims; his orchestration, again simple, is nevertheless attractive and not infrequently prophetic; even Berlioz considered it so, including in his famous treatise on orchestration a number of examples from Gluck's operas. Schumann was right when he said, "Gluck would probably have used the opposing procedure with Wagner's operas—cutting, eliminating." But the essence of Gluck's art is neither in his harmonies nor in his orchestration (he was not a skilled craftsman), nor perhaps even in his ideas and sentiments, but in the singular palpitations of the soul evoked by these ideas and sentiments. Wagner did not understand that the enriched harmonies, the enlarged orchestra, and the dramaturgical changes will never explain this expressive power nor improve upon it.

This is nevertheless a fine recording well worth acquiring, for the music still comes through, and I listened enthralled. Fischer-Dieskau is impressive as Agamemnon, intense but always master of his voice, beautifully phrasing and enunciating his lines; Thomas Stewart is scarcely behind him, and Bernd Weikl seconds them ably. Though Ludovic Spiess holds his own, his tenor



Christoph Willibald von Gluck

can be a little edgy in the fortes, and his German pronunciation betrays the foreigner. (Incidentally, all three Americans do very well by the German language.) Anna Moffo's portrayal of Iphigenia is as arresting as her singing; Trudeliese Schmidt negotiates the difficult high mezzo part of Clytemnestra commendably; the supporting roles are well filled, and chorus and orchestra could not be better. Kurt Eichhorn, the conductor, is in undisputed command: Always considerate to the singers, he maintains good balance at all times, the pace is remarkably flexible, the recitatives natural, and he does not permit anything perfunctory. The sound is very good though a bit too open, and the fact that the singers are too far in front occasionally hurts passages with high tones; this is especially true of Spiess's part. The elaborate German notes, wretchedly translated into English, contain the usual thrice-told—and thrice-incorrect—tale of Gluck's "reform": the elimination of "da capo monstrosities" and of "chattering" secco recitative, the insistence on "dramatic truth," and so forth. Well, *Iphigénie* has de capo arias and they are beautiful; it has secco recitatives, though no harpsichord; and as to "dramatic truth," we need only mention again Gluck's easy accommodation to such palpably illogical dramatic tricks as the happy ending—Orpheus and Eurydice also get "married" in violation of the drama. But this is a problem for another day; it would have been much more profitable to omit the treatise and furnish an English translation of the libretto.

GLUCK: *Iphigénie en Aulide* (ed. Wagner).

Agamemnon	Dietrich Fischer-Dieskau (b)
Clytemnestra	Trudeliese Schmidt (ms)
Iphigenia	Anna Moffo (s)
Achilles	Ludovic Spiess (t)
Calchas	Thomas Stewart (b)
Artemis	Arleen Auger (s)
Arcas	Bernd Weikl (b)
A Thessalian Commander	Nikolaus Hillebrand (bs)

Bavarian Radio Chorus; Munich Radio Orchestra, Kurt Eichhorn, cond. Eurodisc 86 271 XR, \$11.96 (two discs).

Classical

reviewed by

ROYAL S. BROWN
 R. D. DARRELL
 PETER G. DAVIS
 SHIRLEY FLEMING
 ALFRED FRANKENSTEIN
 CLIFFORD F. GILMORE
 HARRIS GOLDSMITH
 DAVID HAMILTON
 DALE S. HARRIS
 PHILIP HART
 DONAL J. HENAHAN
 PAUL HENRY LANG
 ANDREA MCMAHON
 ROBERT C. MARSH
 ROBERT P. MORGAN
 H. C. ROBBINS LANDON
 JOHN ROCKWELL
 SUSAN THIEMANN SOMMER



Claudio Arrau—revelatory readings of the Beethoven sonatas.

BACH: *The Art of Fugue*, S. 1080. Gábor Lehotka, organ; János Sebestyén and Zsuzsa Pertis, harpsichords; Ferenc Liszt Chamber Orchestra, Frigyes Sándor, cond. Hungaroton LPX 11445/46, \$11.96 (two discs).

Selected comparisons:

Rogg (organ)
 Ristenpart (orch.)

Ang 3766
 MHS 657/8

The Art of Fugue was, of course, written for a keyboard instrument, either harpsichord or organ: That fact is not really disputable. Still, a majority of the currently available recordings are arrangements for various instrumental ensembles ranging from string quartet through mixtures of strings and woodwinds to full orchestra. Sándor has based his performance here on the edition by Wolfgang Graesser: An organ and a harpsichord each play two of the canons; two harpsichords, of course, play the mirror fugue that Bach reworked for two harpsichords; and a seventeen-member string orchestra plays all the remaining numbers, though they are frequently reduced to solo proportions in episodic passages or contrasting sections. The final unfinished fugue is played exactly as Bach left it, trailing off midphrase just where he begins to combine the three subjects worked out up to that point. Oh, how I wish that distastefully sentimental and unmusical tradition would pass. At least tack a cadence on it, or better still add one of the several conjectural conclusions, or simply eliminate the whole fugue from public performances. Sándor also includes the original version of the three-voice mirror fugue as well as its two-harpsichord arrangement mentioned above, though he does not include the chorale prelude, *Vor deinen Thron*, that was mistakenly grafted onto the first publication of *The Art of Fugue*.

The performance must be ranked a very good one of its sort. Sándor states in the accompanying booklet that he was "... captivated by the monumental dimensions, and the poignant, profoundly human dramatic con-

tent of the work." That point of view he expresses very well here and the performance is necessarily highly subjective and emotional, depending for its effect upon rich and luscious string playing. Though they are only seventeen players, they sound much larger. Needless to say, the performance is about as un-Bachian as any I've heard, but there may be those for whom this is not an important point.

My recommendation, of course, is for an organ (or harpsichord) version, and that narrows the field considerably. Lionel Rogg's (Angel) is my favorite, though Helmut Walcha's on Archive certainly has its supporters. Both these performers include their own conjectural conclusions for the unfinished fugue. Glenn Gould's eccentric and sloppily executed reading of the first nine fugues (also on the organ) should be avoided at all costs.

If you must have an orchestral version, I recommend Ristenpart's on Musical Heritage Society. He uses an interesting arrangement by Helmut Winschermann which assigns the original form of the fugue subjects to a string ensemble and all the inversions to an oboe, oboe d'amore, English horn, and bassoon. Ristenpart omits the unfinished fugue here. Be very careful not to confuse this MHS recording with a different performance also led by Ristenpart on Nonesuch, which is one of the worst available versions. Münchinger's version on London and Malcolm's on Argo are also worth considering. C.F.G.

BARTÓK: *Mikrokosmos*. Kornél Zempléni and Loránt Szűcs, piano. Hungaroton LPX 11405/7, \$17.94 (three discs).

Selected comparison:
 Sándor

Vox 5425

This recording of the *Mikrokosmos* forms part of Hungaroton's projected recording of the complete music of Bartók. The work, which consists of some 158 short piano pieces in six volumes, is presented here in its entirety, except for the three pieces that include versions with vocal lines and texts and the exercises which are included as appendices to the first four volumes. In the pieces in which there are versions for both one and two pianos, both are given (this disc does not include, however, the several transcriptions for two pianos which

Bartók published separately); and all repeats are honored, with the exception (?) that the *Perpetuum Mobile* in Vol. V, which contains the indication *repet. ad infinitum*, is repeated only once.

Mikrokosmos was written essentially for pedagogical purposes and probably not many will want this release simply for their listening pleasure. Since the pieces are arranged in order of progressive difficulty, the earliest pieces, which are playable even by beginners, are of limited musical interest. Yet taken as a whole the set constitutes an admirable introduction (in "microcosm," as the title suggests) to Bartók's compositional style, and some of the pieces from Vols. V and VI are miniature masterpieces.

The performances by Loránt Szűcs (on the first four volumes) and Kornél Zempléni (on the last two) are excellent—perhaps more subdued than Americans are accustomed to hearing Bartók played, yet always musical, clear in articulation, and appropriately scaled to the modest requirements of the pieces. There is remarkably little difference between the two performers. Zempléni seems a bit more sensitive to nuance, although this may be largely a result of the greater complexity of the pieces he plays.


There was formerly a recording available of the entire *Mikrokosmos* as performed by Bartók's wife, Ditta Pásztory. This was not only quite good in its own right, but it was also interesting in that it undoubtedly reflected many of the composer's own ideas concerning the performance of these pieces. Unfortunately this is now only partially available on a single Mace disc (including only pieces 2 to 65). The only other complete version now listed is the

Explanation of symbols

Classical:

 Budget
 Historical
 Reissue

Recorded tape:

 Open Reel
 8-Track Cartridge
 Cassette

György Sándor version on Vox (part of his recording of the complete piano music), which I find less good than this new one. The liner notes are copious and excellent. The sound is only fair, marred by surface noise. R.P.M.

BEETHOVEN: Grosse Fuge, Op. 133—See R. Strauss: Metamorphosen.

B **BEETHOVEN:** Sonatas for Piano (complete). Claudio Arrau, piano. Philips 6747 009, \$39.95 (thirteen discs, from Philips PHS 3-907, PHS 3-913, PHS 4-914, PHS 3-915, recorded in 1969-70).

Claudio Arrau's Beethoven cycle, which appeared on single European discs in the mid-Sixties and then was packaged domestically in four albums, has finally made it into a single box. A spot check shows the sound to be smoother than ever—often a trifle dry and analytical, but doing justice to the pianist's fabulous, deeply centered and orchestrally suggestive tone. Moreover, the imported pressings improve over the domestic ones in being virtually noise-free and without flaw. And the set is offered at an astonishing price—just over \$3.00 per disc for these imported Philips pressings!

Arrau's readings are masterful and deeply subjective. They will not be to everyone's taste, but there are great revelations. For a detailed consideration of these performances, I refer you to my discography of the Beethoven piano music, which appeared in the October 1970 issue and subsequently—in revised form—in *The Recordings of Beethoven* (Scribners).

A couple of quibbles: This newest incarnation omits the interesting bonus disc with its monologue by Arrau, included in the domestic version, but what is more serious, the latest pressing of the *Hammerklavier*, Op. 106 follows the unhappy arrangement of the original European release, breaking the beautifully played slow movement between sides and completely shattering its communicative mood.

Still, these are recordings of the highest musical and technical quality and the price is irresistible. H.G.

BEETHOVEN: Variations for Piano. Wilhelm Kempff, piano. Deutsche Grammophon 2530 249, \$6.98.

Six Variations on an Original Theme, in F, Op. 34; Fifteen Variations and Fugue on a Theme from "Prometheus," in E flat, Op. 35 (*Eroica*); Thirty-two Variations on an Original Theme, in C minor, WoO. 80.

Selected comparisons (Op. 34):

Schnabel Sera. 6067
Arrau Phi. 839743

Selected comparisons (Op. 35):

Arrau Phi. 839743
Schnabel Sera. 6067
Curzon Lon. 6727

Wilhelm Kempff is one of the few remaining great Beethoven stylists and I, for one, await each new disc from him with eager anticipation. This collection, regrettably, proves to be a disappointment. Kempff fares best in the lyrical Op. 34 set which has lovely color and an

attractive freshness. Still, fine as his reading is, it is not a patch on Schnabel's (Seraphim) or Arrau's (Philips). In the more epic C minor and *Eroica* compositions, Kempff's pianism exhibits many of its less lovable aspects. There is an oppressively stiff, square-toed quality in the way Kempff relates one variation to another in the C minor set. He seems to go out of his way to check momentum, to keep his approach "scholarly" and "idiomatic." His rendition is rigid, pedantic, and Teutonic with a vengeance. The longer Op. 35, on the other hand, lacks a comparably "monumental" point of view when, in fact, it might well have benefited from same. The sad fact is that time seems to have overtaken the octogenarian master here. Thanks to tape editing, there is a minimum of wrong notes, but the prevailing cautiousness of tempo and lack of vigorous bite add up to a rather shopworn, tired-sounding performance. Arrau (Philips), Schnabel (Seraphim), and Curzon (London) are all to be preferred.

DG's sound is a bit distant, "toppy," and lacks impact but certainly acceptable. H.G.

BELLINI: Norma. Montserrat Caballé; Fiorenza Cossotto; Plácido Domingo, et al.; Ambrosian Opera Chorus; London Philharmonic Orchestra, Carlo Felice Cillario, cond. For a feature review of this recording, see page 69.

BRAHMS: Quartets for Strings (complete). **SCHUMANN:** Quartets for Strings (complete). Quartetto Italiano. Philips 6703 029, \$20.94 (three discs).

BRAHMS: No. 1, in C minor, Op. 51, No. 1; No. 2, in A minor, Op. 51, No. 2; No. 3, in B flat, Op. 67. **SCHUMANN:** No. 1, in A minor, Op. 41, No. 1; No. 2, in F, Op. 41, No. 2; No. 3, in A, Op. 41, No. 3.

Selected comparison (Brahms):

Budapest Quartet Col. M2S-734

Selected comparison (Schumann):

Juilliard Quartet Col. D3S-806

The Quartetto Italiano might well be called the Stokowski of chamber music! Not that any string quartet could rival the popularity and glamor of one of this century's most dazzling conductors; what I have in mind is an analogy between their basically similar outlooks and their stylistic evolution. In their early years the Italiano members, like Stokowski, opted for incredible lushness and finesse, a lyricism that often overflowed into precious theatricality. But their recent work (again like Stokowski's) has been surprisingly straight and conservative, while at the same time preserving the original executant skill, the rich coloristic nuance and sensuous poetry. In the old days, for example, this group's Beethoven was something of an interpretive disaster, but their recent performances (they are apparently recording their way backwards through a complete Beethoven cycle) have been quite sound, although a shade genteel for some tastes.

Similarly, I don't think that this group could have played Brahms as well then as they do now. As in the Beethoven, their tempos are on the leisurely side, but they see each movement—indeed, each work—as an entity, without engaging in those disruptive little commas

and gearshifts that can so easily throw a classical construction out of kilter. Though these are essentially soft-spoken readings—some may feel that the players never quite bring the gypsy blood of Brahms's writing to a boil—there is a welcome middle-European sense of solidity and scholarly responsibility. Exposition repeats, for instance, are observed in the first movements of both Op. 51, No. 1 and Op. 67.

Without doubt, this is state-of-the-art playing by one of the foremost international ensembles. The actual level of execution is a sizable improvement over that of the aging Budapest team (my former choice among readily available domestic recordings of the Brahms), though some may still prefer that group's leaner, more forwardly impelled and exciting treatment.

In the Schumann works, a more episodic attitude is permissible, and here the Quartetto Italiano continues to stress the character of individual sections by expanding the phrasing and varying the basic tempo. They have less kinetic thrust than the Juilliard, who slash their imperious way through this knotty writing, and if they are less successful in clarifying certain rhythmic quirks, they frequently have a warmer, less threadbare sound and greater tenderness. Again the famous Stokowski recording of the Schumann C major Symphony comes to mind—the same clarity without astringency, the same moderate flexibility in changing the phrase scansion.

The long-discontinued recording of Schumann's Second and Third Quartets by the incomparably brilliant New Music Quartet offered the color of the Italiano, the cohesion of the Juilliard, plus a kind of poetic purity heard in neither. Fine as both of the newer versions are, Columbia ought to reissue the older disc on *Odyssey*, perhaps in a package including the New Music performances of early Mozart, Mendelssohn, and Hugo Wolf. A tribute to one of the most perfect (and, alas, shortest-lived) quartets of modern times is long overdue.

Philips' distribution of the material is sensible. The two Brahms Op. 51 quartets are back to back, as are the Schumann Nos. 1 and 3. The slightly shorter Schumann No. 2 is coupled with the longest Brahms, the Op. 67, which begins at the end of the side occupied by its companion. (The two-disc Budapest Brahms set includes the Schumann Piano Quintet, Op. 44, with Rudolf Serkin. The Juilliard's three-records-for-the-price-of-two Schumann set spreads the quartets over four sides and adds a third disc containing the Piano Quartet, Op. 47, with Glenn Gould, and the Piano Quintet, Op. 44, with Leonard Bernstein.) Happily the powers that be have opted for manual rather than automatic sequence. These imported pressings are flawlessly processed, and the coolly analytical tone nonetheless has great richness and depth. RCA Red Seal, by the way, will be releasing a Brahms set by the Cleveland Quartet in the near future.

H.G.

B **CHERUBINI:** Missa Solemnis in D minor. Patricia Wells, soprano; Maureen

Forrester, alto; George Shirley, tenor; Justino Diaz, bass; Clarion Concerts Orchestra and Chorus, Newell Jenkins, cond. Cardinal VCS 10110/11, \$7.96 (two discs).

Curious how even in this enlightened age, when improved musical education and the wonders of electronics have greatly enlarged musical literacy, such a masterpiece as Cherubini's Mass in D minor can remain practically unknown. We are not dealing here with an obscure medieval work, but with one composed in 1811 and so admired by Beethoven that he obviously modeled portions of his own great *Missa Solemnis* on it. It is, of course, a dramatic composition, but then so are most eight-

eenth- and early nineteenth-century orchestral Masses, unless a composer deliberately turned to an archaic style. So this Mass too is "theatrical," the favorite epithet used since the Victorian era for all church music that is not moribund. But listen to the supplication in the second Kyrie, which takes the form of a gentle fugue, and listen to the "*Et incarnatus est*," which explains what Verdi meant when he called Italian composers "descendants of Palestrina"; this sort of seraphic vocal writing offers a prayerful vision. Yes, one often recognizes the composer of *Medea*, and Cherubini remembers the pomp and splendor of pre-Revolution royal church music in the festive Gloria with its rich fanfares. But, again, listen to the wonderful little melody at "*Adoramus*,

benedicimus te": it expresses the meaning of the words with naive joy—and exquisite craftsmanship. The "*Qui tollis*," in the somber B minor, is dark; its deep pathos has something disquieting about it. But the "*Quoniam*" and the "*Cum sancto spiritu*," with their easier rhythm and ethereal orchestration, bring relief. The broadly set "*Amen*" unquestionably inspired Beethoven in his setting of the corresponding place in his Mass, while the racing violins in Cherubini's Credo reappear almost literally in Beethoven's Gloria. A most remarkable feature is the setting of the "*Crucifixus*": For fifty measures the four voice parts tell the story by singing on one tone while the orchestra goes on with its own convolutions. The effect is magical and was copied by many a later composer. The "*Amen*" after the quiet "*Et vitam venturi*" is a majestic double fugue that seems to sum up everything. The Sanctus is festive and proclamatory, the Agnus Dei exhales quiet confidence, then rises to passionate utterance, but the tension is quickly resolved in favor of a return of the ineffable beginning; this is one of finest moments in the work. Cherubini's vocal melodies are as spacious as his symphonic subjects are terse; he develops both in masterly fashion. His harmony is classically sturdy, the counterpoint elegantly sophisticated, the orchestration modern, and the forms clear as the waters of the Mediterranean, their erstwhile home.

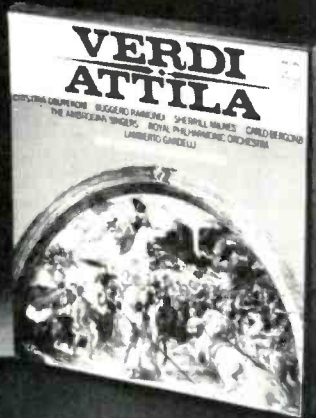
Newell Jenkins has an excellent grasp of this music, and he manages to get his capable forces to carry out his ideas. The first-class solo quartet has an important assignment: there are no solo arias in this Mass, but there are what we may call quartet arias, as entire sections are entrusted to the foursome. It is here that the engineers made their one mistake: The solo ensemble is much too close to the microphone—the contrast with the choral sound is too strong. Soprano Patricia Wells suffers particularly from this, because her voice, a perfectly good one, is coarsened in the higher reaches. If one turns down the volume the ensemble comes off much better, but then the orchestra is veiled. From the "*Quoniam*" onward the situation improves. Otherwise the sound is good and, except for a few minor distortions in the choral treble on high fortes, there is commendable balance.

The liner notes are perfunctory and inadequate—their writer could not have known this score. We are told that Cherubini's Mass contains 2,563 measures as against 1,929 of Beethoven's and other such "vital statistics"—can't the record company do better? A fine recording deserves intelligent and perceptive annotation, especially when a little-known work is introduced to the public. There are plenty of able and well-trained professionals all over the country who do not count the measures but absorb them: why not call on them?
P.H.L.

B CHOPIN: Concerto for Piano and Orchestra, No. 2, in F Minor, Op. 21.
R LISZT: Concerto for Piano and Orchestra, No. 1, in E Flat. Charles Rosen, piano; New Philharmonia Orchestra, John Pritchard, cond. Odyssey Y 31529, \$2.98.

This is a welcome reissue of a disc that was available only briefly as BC 1320 in the defunct Epic catalogue. Charles Rosen was

PHILIPS PRESENTS A World Premiere Recording



**Verdi:
ATTILA**
Cristina Deutekom, Ruggero Raimondi, Sherrill Milnes, Carlo Bergonzi, Jules Bastin; Ambrosian Singers; Royal Philharmonic Orchestra/Lamberto Gardelli
6700.056

2-record set includes deluxe booklet with complete libretto.

OTHER COLLECTORS EDITIONS ON PHILIPS IMPORTS

BEETHOVEN: MISSA SOLEMNIS—Giebel, Hoffgen, Haefliger, Ridderbusch; Netherlands Radio Chorus; Concertgebouw Orchestra/Eugen Jochum 6799.001 (2-record set)

MAHLER: SYMPHONY NO. 1—Concertgebouw Orchestra/Bernard Haitink 6500.342

BRAHMS: SONATA NO. 3, OP. 5; SCHERZO, OP. 4—Claudio Arrau, Piano, 6500.377

16th CENTURY FRENCH DANCE MUSIC—Musica Reservata 6500.293

**CHOPIN:
POLONAISE, FANTAISIE,
OP. 61; OTHER PIECES**
Stephen Bishop, Piano 6500.393

**LISZT: PRELUDE AND FUGUE
ON THE NAME B. A. C. H.;
OTHER PIECES**
Daniel Chorzempa, Organ
6500.376

**HAYDN:
CELLO CONCERTOS IN C & D**
Christine Walevska, Cello;
English Chamber Orchestra/Edo de Waart 6500.381

**SCHUBERT:
3 SONATINAS FOR VIOLIN
AND PIANO, OP. 137;
SONATA IN A, OP. 162**
Arthur Grumiaux, Violin/Robert Veyron-Lacroix, Piano 6500.341

**SCHUMANN: SYMPHONY
NO. 2; OVERTURE, SCHERZO
AND FINALE, OP. 52**
New Philharmonia Orchestra/
Elihu Inbal 6500.288



A PRODUCT OF PHONOGRAM, INC.



SOME CRITICAL COMMENTS

- "—fresh enthusiasm in the performance—"
—THE GRAMAPHONE, LONDON
- "—perky, cool, charming, and highly diverting—"
—THE NEW YORK TIMES
- "—the charm of a rustic celebration—"
—THE NEW YORK TIMES
- "—the performances are adroit and polished—"
—DAVID RANDOLPH, HIFI/STEREO REVIEW
- "—enough glory spread around for everyone concerned—"
—THE CHRISTIAN SCIENCE MONITOR
- "—perfectly shaped miniatures with a haunting modal ring—extraordinarily beautiful—"
—THE NEW YORK TIMES
- "—stylistically right and full of spirit—"
—THE NEW YORK TIMES
- "—a release of great documentary significance—"
—THE AMERICAN RECORD GUIDE
- "—Mr. Schulze is clearly a man of parts—"
—AUDIO & RECORD REVIEW, LONDON
- "—the music—rhythmic, simple and tuneful—is wonderful for children—"
—McCALL'S
- "—nicely documented and programmed—"
—BILLBOARD
- "—a product of much earnestness and imagination—"
—THE AMERICAN RECORD GUIDE
- "—the compositions are utterly charming—of captivating quality—"
—HIFI/STEREO REVIEW
- "—a freeing glee—"
—ATLANTIC MONTHLY



A gift to you . . .

These two records are yours as a gift when you join the Telemann Society. Your only charge is the Enrollment fee of \$10.00. You will have no further obligation, but will be entitled to all privileges of membership.

TELEMANN: Suite in F Sharp Minor and other works. Some of the best examples of Telemann's melodic writing in a diversity of instrumental forms. ALBUM NO. CL 2144

PRAETORIUS: Dance Music from "Terpsichore." Featuring the characteristic rhythmic tension of late Renaissance dance tunes in sprightly, lilting settings. ALBUM NO. CL 2145

Both of these stereo albums feature The Telemann Society Orchestra under the direction of Richard and Theodora Schulze



optional stereo

Bonus recordings . . .

by the Telemann Society, Richard and Theodora Schulze, Music Directors.

In honour of your enrollment, we make this special optional offer of the following selected recordings. You may select any one or more of these additional albums at the introductory price rate of . . .



\$2.39 each

CL2120 HANDEL: WATERMUSIC (Complete). Produced in conjunction with our recent performance at Carnegie Hall, this exciting and stylistically authentic performance is the first recording of the complete Watermusic produced in the U.S.

CL2140 HANDEL: MUSIC FOR THE ROYAL FIREWORKS. Featuring the original instrumentation—oboes, bassoons, valveless natural trumpets and hunting horns, serpent, harpsichord, kettledrums, and field drum. Side 2: Concerti for oboe and for soprano recorder by Robert Woodcock, together with illustrative remarks concerning the Fireworks performance.

CL2139 TELEMANN: THREE CONCERTI. Suite in a for recorder and orchestra; Concerto in f for oboe; Concerto in D for 3 trumpets, 2 oboes, kettledrums, and orchestra.

CL2137 THE ENGLISH COUNTRY DANCING MASTER. Conceived and produced primarily

for those who enjoy 17th and 18th Century music, this recording has also demonstrated such universal appeal that its appreciation has spread among general audiences the world over. The entire critical press, both here and abroad, was absolutely unanimous in heaping accolade after accolade on this album.

CL2122 THE ENGLISH COUNTRY DANCING MASTER, VOL. II.

CL2136 THE ENGLISH COUNTRY DANCING MASTER, VOL. III.

CL2119 SCHUTZ: MOTETS, ORATORIOS, & METRICAL PSALMS. Choir, organ, and instruments recorded in the opulent acoustics of the great stone cathedral at Columbia University in New York.

CL2142 THE BIRD FANCYER'S DELIGHT. Based on a quaint and unique English instruction book c. 1717, this recording features the picturesque tunes provided for the teaching of various birds to sing (bullfinches, nightingales, parrots, linnets, and many others—the tunes appropriate to the singing "voices" of the intended birds). To these tunes, Richard Schulze has added idiomatic accompaniments for different combinations of instruments.

CL2150 THE TELEMANN SOCIETY LIVE AT THE BUSCH-REISINGER MUSEUM, HARVARD UNIVERSITY. Music of the Flemish and German Renaissance sung and played by The Telemann Society Motet Choir and Instrumental Ensemble.

The Telemann Society Subscription Plan

Independence Court, Concord, Mass. 01742

Gentlemen:

I accept your special enrollment offer, I understand I am to receive postpaid two free gift recordings, AMPHION CL2144 and CL2145, together with your current catalog of recordings. Within 10 days after receipt, I will remit only \$10.00 as payment in full—my membership fee. Thereafter, I will have no further obligations, but will be entitled to all privileges of membership.

OPTIONAL: Check any additional albums you'd like here. We will ship them with your gift albums and bill you at only \$2.39 postpaid.

- Bill me
- Check enclosed
- CL2120
- CL2140
- CL2139
- CL2137
- CL2122
- CL2136
- CL2119
- CL2142
- CL2150

Name _____

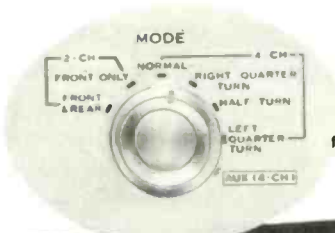
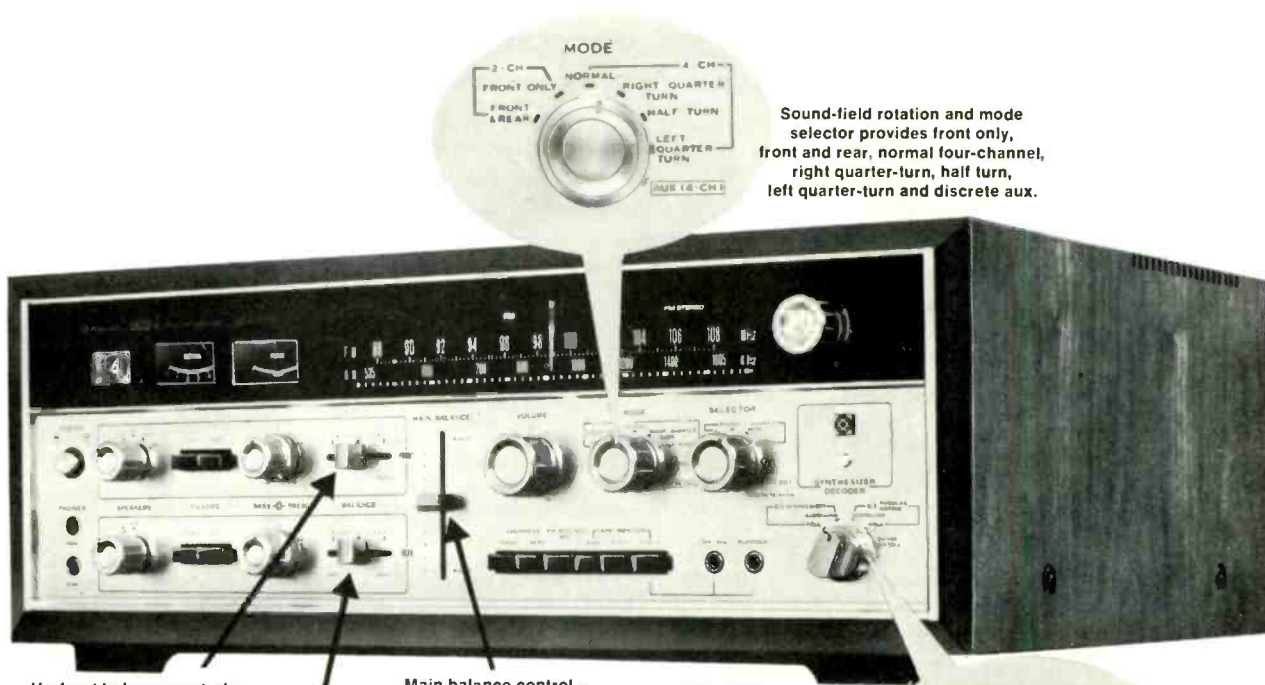
Address _____

City _____ State _____

Zip _____

CIRCLE 58 ON READER-SERVICE CARD

All quadraphonic are not Sansui has created



Sound-field rotation and mode selector provides front only, front and rear, normal four-channel, right quarter-turn, half turn, left quarter-turn and discrete aux.

Up-front balance control — slider adjusts left/right front channels.

Main balance control — slider adjusts front-to-back balance.

QRX-6500

Rear balance control — slider adjusts left/right rear channels.



Decoder selector provides two-positions of QS Regular Matrix decoding, two synthesizer positions, and "Phase Matrix" for other types of encoded records.

QS
REGULAR MATRIX

systems created equal... the QS vario matrix.

Here at last is the development that once and for all will lay to rest the dispute over discrete vs. encoded recordings. The Sansui QS vario matrix — a technological extension of the QS Regular Matrix — provides unbelievable front-to-back separation, to a degree never before possible with matrix technology.

Two new units in the Sansui four-channel lineup have this outstanding vario matrix decoder.

Treading closely in the superlative footsteps of the QR-6500 and QR-4500 four-channel receivers, the new QRX-6500 and QRX-4500 retain all the important features of their predecessors — the generous power output, sensitive FM and AM reception, unitized, easy-to-use controls, and sound-field rotation.

In addition to all these features, the new QRX-series has front-panel matrix switching, selecting between the QS Regular Matrix (vario matrix) and Phase Matrix decoding — which permits accurate decoding and playback of any current matrix record made, while handling up to ten loudspeaker systems.

The result is that these new QRX-series receivers represent the most advanced 4-channel technology available today, with total flexibility and adaptability built-in for tomorrow's needs.

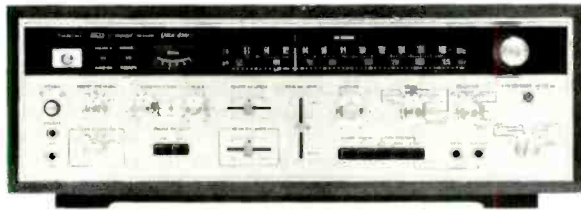
Included with the decoder are two synthesizer positions for creating four-channel sound from two-channel recordings. Both the synthesizer and the QS Regular Matrix decoder have "Hall" and "Surround" positions for varying the quadraphonic effect to suit your particular needs, making this the most versatile decoding system on the market today.

The QRX-6500 has a power output of 280 watts IHF, or 37 watts continuous (RMS) per channel at 8 ohms. Total harmonic distortion is less than 0.5% at rated output; power bandwidth (IHF) is 20 to 30,000 Hz.

The FM tuner section uses three dual-gated MOSFETs and a super-precision four-gang tuning capacitor for exceptional sensitivity (1.8 microvolts IHF) and very low IM distortion. The IF section combines a six-resonator ceramic filter, IC three-stage limiter for exceptional selectivity and capture ratio.

But an in-person demonstration is the real clincher. You really have to hear the QRX receivers to believe that matrix 4-channel can sound this good. Why not drop in at your Sansui dealer showroom today and treat your ears to both the QRX-6500 (Price: \$699.95) and the

somewhat lower-powered QRX-4500 (\$599.95). They're both full-featured quadraphonic receivers in the finest tradition of Sansui craftsmanship.



SANSUI ELECTRONICS CORP.

Woodside, New York 11377 • Gardena, California 90247
ELECTRONIC DISTRIBUTORS (Canada), Vancouver 9, B.C.
SANSUI ELECTRIC CO., LTD., Tokyo, Japan • Sansui Audio Europe S. A., Antwerp, Belgium

CIRCLE 50 ON READER-SERVICE CARD

Sansui

trained in the romantic virtuoso manner (he was the youngest pupil of the great Moritz Rosenthal), and it is instructive to hear how he combines an old-fashioned, declamative style with a thoroughly objective, modern approach. He takes a good deal of time, stretching certain florid passages of the Chopin (e.g., the beginning of the first-movement development) and yet always keeping the sonority in lightweight, rippling, salon-ish proportion. Forte passages have a diamond-hard, glittery brilliance, though there are shimmering mezza voce shadings as well. In this concerto, some of the passagework tends to get submerged slightly by the orchestral forces, but there is nevertheless a lot to enjoy here.

The Liszt is a complete triumph. Rosen (more forwardly miked here) opts for a rather strict approach. Episodes that are usually milked for expressiveness are here phrased with cogency and forward motion. The third movement, on the other hand, is taken a bit more deliberately than is often the case, and sounds a stronger, more unified piece for the change. In fact, I was greatly reminded of the old recording of this work by two Liszt pupils—Emil von Sauer and Felix Weingartner. Pritchard conducts in a detailed, alert fashion only failing to stay with his soloist in a few parts of the Chopin. The Liszt is a model of teamwork. The reproduction is brilliantly life-like; at the price, this is a real bargain. H.G.

DEBUSSY: Piano Works. Erzsébet Tusa, piano. Hungaroton LPX 11574, \$5.98.

Estampes; Images: Books I and II; La Plus que lente.

Erzsébet Tusa is a Bartók specialist, and traces of the Hungarian composer can be heard in her distinguished Debussy playing. She has plenty of color and poetry, but also a certain asceticism and hard-centeredness that lend a slightly unusual emphasis to some of these pieces.

Mme. Tusa's treatment of *Et la lune descend sur le temple qui fut* (from *Images*, Book II), for example, makes that piece sound slightly akin to the night music of some Bartók slow movements. The treatment of *ostinato* in *Soirée dans Grenade* (from *Estampes*) and *L'Isle joyeuse*, the unusually dramatic account of *Poissons d'or* (from *Images*, Book II) with its sharply characterized *subito forte* flourishes, and the bitingly bright sonority she produces in all of this music are further indications of this gifted artist's distinctive outlook.

She keeps a grip on the larger pieces, which can so easily become amorphous and structurally vague, but can be lusciously expressive at the crucial moment. Her reading of the charming—and often hackneyed—*La Plus que lente* is full of the right sort of yielding flexibility, but completely free of cloying sentimentality. I don't believe I have heard an account to equal Mme. Tusa's.

The reproduction is bright, even glassy, but more than equal to the task of preserving the interpretations. H.G.

DUTILLEUX: Sonata for Piano. **HINDEMITH:** Sonata for Piano, No. 3. Jeffrey Siegel, piano. Orion ORS 7299, \$5.98.

Selected comparison (Hindemith):

Laugs

MHS OR 291

Jeffrey Siegel and Orion records offer us, with

this first domestic recording of the Dutilleux Piano Sonata, one of the absolute masterpieces of contemporary piano repertoire. Written from 1946 to 1948, the Dutilleux sonata is a work that impresses first and foremost through the sheer Gallic sumptuousness of the sounds, whether in quiescent progressions of rich chordal structures or in the distinctive harmonic and melodic patterns that impose themselves even in the moments of the fastest passagework. But one is also struck by the rich lyricism, whether in the modal, almost blues-like opening theme of the first movement, the melancholic Lied of the second or the heroic chord-theme of the finale. And then there is the rhythmic vitality, particularly evident in much of the last movement, but also giving shape and vitality to even the most mystical passages throughout.

All of this adds up to a work that is outstanding both musically and pianistically, and Jeffrey Siegel deserves much acclaim for his efforts in both areas. Certainly, in both the Dutilleux work and the Hindemith Third Sonata on the back, it is most rewarding to hear a



Jeffrey Siegel—deserving acclaim.

pianist with Siegel's masterful technique: His runs are both rippling and brilliant, his legato absolutely smooth, and he seems to have a special talent for bringing out a melodic line, no matter how deeply buried within a chord, while maintaining a perfect sonorous balance in the chord itself—a gift one rarely finds outside of such pianists as Leon Fleisher. Siegel's performance of the first movement is perhaps overly heavy-handed, and the lighter touch in the version by the composer's wife, Geneviève Joy (on an out-of-print Boite-à-Musique disc)—to whom the work is dedicated—strikes me as more appropriate. Still, Siegel creates, in all three movements, a dramatic momentum in which just about everything he tries works, and works well.

Curiously, Siegel's performance of the Hindemith Third Sonata, one of the more popular contemporary keyboard works, will be the first to grace the pages of Schwann I in some time, although Lyricord has a mono version still theoretically available, and the Laugs interpretation on Musical Heritage is easy enough to obtain. Hindemith's music, of course, is not going through its most popular period these days; but it is hard to imagine anyone not being enchanted by much of this

sonata, particularly the placid first movement, which with its lilting, typically Hindemithian opening theme in 6/8 and the syncopated chordal progressions that follow, seems somewhat modeled after the Beethoven Op. 101. But vigor and energy of the second-movement scherzo are likewise infectious, and if the fugues of the third and fourth movements are introduced with all the subtlety of a counterpoint class, the fourth movement—a double fugue in which the subject of the third-movement fugue becomes the second subject here—in particular rises to a highly dramatic climax whose effect is anything but academic, if played properly.

Fortunately, Siegel offers an alternative to the prissy, wishy-washy, and totally superficial version by Laugs. Siegel's is certainly the most invigorating version to come along since the old Previn performance on a deleted Columbia release—as in the Dutilleux, and perhaps even more so, all of Siegel's somewhat romantically inclined interpretative nuances convince the listener as being right. For both sonatas, the basic piano sound has been richly reproduced, but with some unfortunate inner-groove distortion. But the coupling of these two extraordinary works and Siegel's execution of them make this disc most attractive. For those who want to pursue Dutilleux even further, the *Cinq Métaboles* and the Second Symphony, both available from the Musical Heritage Society (1991 Broadway, New York, N.Y. 10023), are strongly recommended.

R.S.B.

GLUCK: *Iphigénie en Aulide*. Anna Moffo; Dietrich Fischer-Dieskau; Thomas Stewart, et al.; Bavarian Radio Chorus; Munich Radio Orchestra, Kurt Eichhorn, cond. For a feature review of this recording, see page 74.

HAYDN: Quartets for Strings, Vol. X. Fine Arts Quartet. Vox SVBX 598, \$9.95 (three discs).

Op. 74, No. 1, in C; No. 2, in F; No. 3, in G minor (*Rider*). Op. 3, No. 1, in E; No. 2, in C; No. 3, in G; No. 4, in B flat; No. 5, in F; No. 6, in A.

The Vox edition of the complete Haydn quartets has been a long time reaching completion. My review of Vol. I in this magazine was in the March 1965 issue, which sets the rate of progress at just over an album a year. But it has come to its completion, and it does contain eighty-four quartets, more than are ever likely to be issued again since there is strong evidence that the Op. 3 series, offered here, is the work of one Roman Hofstetter, a monk who dabbled in composition and clearly possessed a small but genuine talent. Indeed, hardly does this Vox edition close than a new one begins (on Argo) with the Aeolian Quartet—a British group—and texts supervised by H. C. Robbins Landon. It is quite unlikely that the series will contain the so-called Op. 3, and it may well differ from the Vox in other matters as well.

The Vox edition began with six volumes by the Dekany Quartet, described in 1965 as a group of Hungarian musicians resident in Holland who had formed a quartet with this recording project specifically in view. Their performances were quite good, although the group was not "as suave as I trust it will become." But instead of acquiring higher polish, it disappeared, its place being taken by a Chi-



Other fine turntables protect records. The new \$79.95 PE 3012 also protects the stylus.

Some of the finer and more expensive turntables stress their ability to protect records. Which is as it should be.

But no turntable, at any price, can promote its ability to protect the stylus. Except PE. For this is a feature exclusive with PE. And it's available on all PE turntables, including the 3012 at \$79.95.

This fail-safe feature prevents any possible damage to the stylus by preventing the tonearm from descending to the platter unless there's a record on it. Simple, foolproof and very important.

Yet this is not the only reason for you to consider the 3012, no matter how much or how little you intended to spend for a turntable. Because the 3012 also has a number of features you won't find on any other turntable at or near its price.

For example: variable speed control that lets you match record pitch to live instruments. Cue-control viscous-damped in both directions for smooth rise and descent. And, a single-play spindle that rotates with the platter to prevent binding or causing eccentric wear.

In short, the 3012 offers exactly what you've come to expect from the craftsmen of West Germany's Black Forest. Good design, fine engineering, costly materials and meticulous manufacturing.

But if you do insist on spending freely, there are two other PE's to choose from. At \$119.95 and \$149.95. Both are superb precision instruments, offering progressively greater sophistication.

You should consider the matter carefully before spending more than \$79.95. And to help you decide, we're offering our new brochure. Simply circle the number at the bottom of the page.

The new PE
Precision for under \$100



Impro Industries, Inc., 120 Hartford Ave., Mt. Vernon, N.Y. 10553

CIRCLE 28 ON READER-SERVICE CARD



cago-area quartet, the Fine Arts, which is heard in the final four volumes of the series.

The Fine Arts is a chameleonlike group that can play beautifully in recording sessions (with the opportunity to hear playbacks and make corrections) but can play out of tune, carelessly, and seemingly without self-awareness in some of its Chicago concerts. On these records it sounds great, which is all you need worry about.

Whoever wrote Op. 3, it is charming music, more in the preclassical than the classical style (developmental sections are limited, for example), and it contains—as the second movement of No. 5—the celebrated Serenade. How paradoxical that the two things of Haydn that *everyone* knows, the theme on which Brahms based his variations and this, should both be

dubious works! The Op. 3, for me, is really high-quality background music. But it is witty and charming and lyric, certainly quite interesting enough to be early Haydn, and it is played here with consistent felicity and grace. If it is indeed by Hofstetter, one can imagine his surprise and delight that his music is still in circulation two hundred years later.

The Op. 74 quartets are a different proposition altogether. They date from Haydn's years of richest maturity, the years of "consummate mastery" as Karl Geiringer sees them, and for him the Op. 74 series contains "the dawn of romanticism." There is no doubt that these are indeed Haydn string quartets for those who normally don't like Haydn string quartets. Nowhere is he more fully in command of his skills, more flexible in his ideas of form and

development, and more generous in the richness of his imagination.

The Fine Arts has been playing Haydn literature for many years. It has the style down pat. The performances are light, vivacious, and thoroughly sympathetic to the man and his manner. It would be difficult to imagine how the Vox edition could have been brought to a happier close. R.C.M.

HINDEMITH: Sonata for Piano, No. 3—See Dutilleulx: Sonata for Piano.

LISZT: Concerto for Piano and Orchestra, No. 1, in E flat—See Chopin: Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21.



Next time you plan a trip to Europe, make sure you visit the unique country.

Where can you find: Europe's largest waterfalls?
Europe's blondest blondes?
Europe's highest geysers?
Europe's greatest glaciers?

And where can you find moonlike craters where the astronauts trained? More volcanos than anywhere else on earth? Historic landmarks of the world's oldest continuous parliament? Celebrations marking Europe's youngest republic?

The answer to all of these questions is—ICELAND. Next time you plan a trip to Europe, make sure you visit Iceland.

The only thing it may cost you is time well spent. Because you'll save enough money on Icelandic's lowest jet fares from New York to Luxembourg to pay for your stopover in Iceland. Or, you can hop over from New York on a deluxe weekend package tour for \$190 this winter.

Next time you plan a trip to Europe, ask your travel agent about Icelandic Airlines. Or phone Icelandic Airlines, for folders about Iceland and lowest jet fares to Europe. In New York State, phone (212) 757-8585. Elsewhere in U.S., phone toll free (800) 221-9760.

MAHLER; *Das Lied von der Erde*. Yvonne Minton, mezzo; René Kollo, tenor; Chicago Symphony Orchestra, Georg Solti, cond. London OS 26292, \$5.98.

Selected comparisons:

Walter
Klemperer

Sera. 60191
Ang. 3704

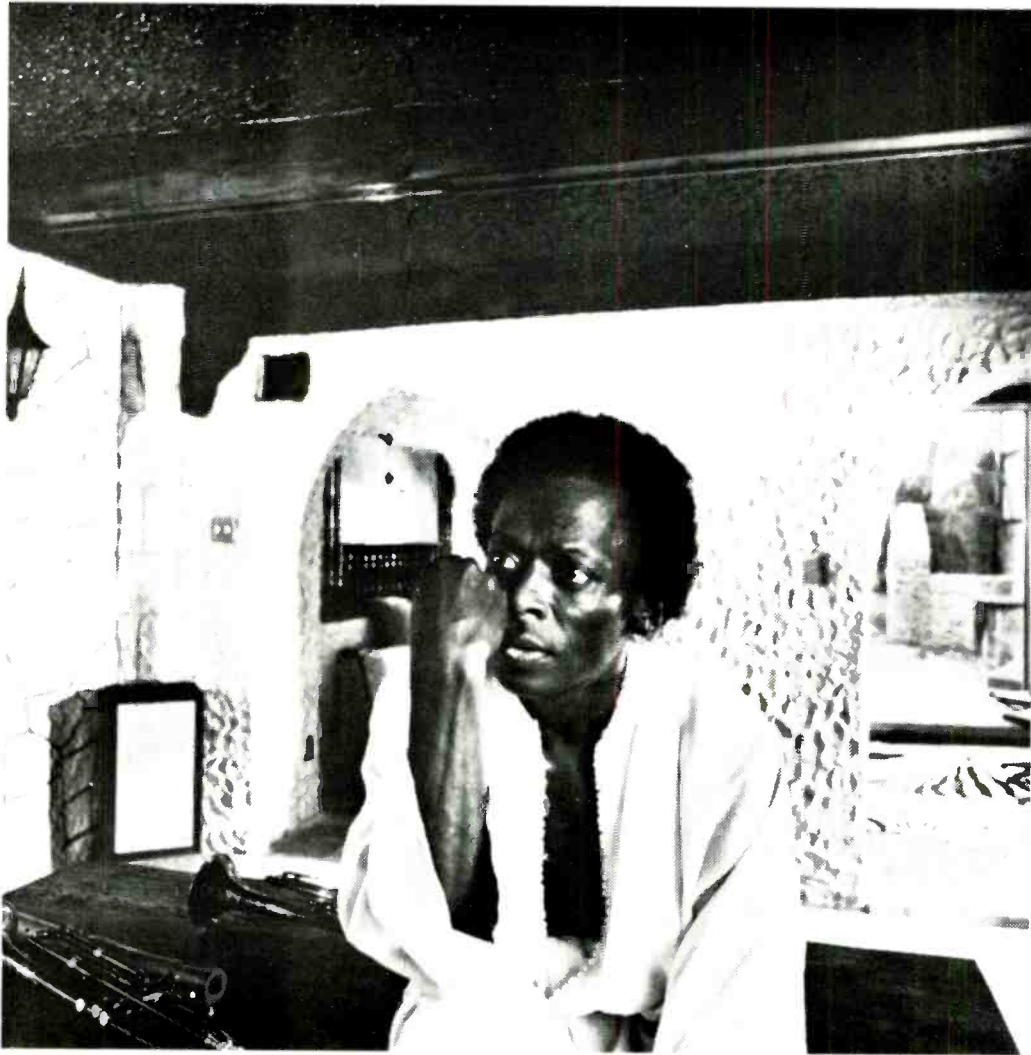
This is extraordinary music and, thanks largely to Bruno Walter, widely admired and much-recorded music as well. Indeed, it has been done on records often enough that one can easily think of a half-dozen versions with something to set them apart for unusual merit. At the moment the two I would not part with are the first of Walter's three recordings (from 1936), now on Seraphim, and the Klemperer edition on Angel. From this you may rightly surmise that in this music I place first emphasis on the achievement of the singers with a demanding vocal line and a German text that must be projected forcefully and interpreted with more than usual skill. In the 1936 set, Charles Kullman sings the tenor part with great artistry, and Kerstin Thorborg is even today unsurpassed with what she achieves in the Farewell. To find that kind of singing throughout in a stereo edition, I turn to the Angel set with Fritz Wunderlich and Christa Ludwig.

The new Solti is not really an exact counterpart of either of these albums. It is not a historic recording, but it does hold back levels and pack the entire work on a single disc. So it is a bargain—a fine performance at minimal cost.

Solti's *Das Lied* is a thoroughly predictable follow-up to his edition of the Mahler symphonies. (The work is, of course, the actual Mahler Ninth Symphony, but the superstitious composer wanted to cheat fate by denying it the number.) The performance is energetic, brisk, and firm in pulse, stressing the antiromantic side of Mahler's nature. The directing hand is that of an experienced theater conductor. There is a sure sense for drama and special effects—although some instrumental details (the detached mandolin notes in the final pages) tend to be lost. The Chicago Symphony plays at its superlative best, and rarely on records have the instrumental lines of this music been set forth so accurately.

The problem is the singers. Both are good, and both are young artists who look well on the stage. But the visual dimension is lost in a recording, and one is soon aware that, although there is much of merit in these performances, this music often demands more than it is receiving. Thus Miss Minton's Farewell, taken by itself, is acceptable, but in direct

Miles Davis uses AR-3a speaker systems for home listening. Their accuracy and lack of coloration account for their choice by many professional musicians.



One of America's most distinguished musicians, Miles Davis is enthusiastically heard by listeners in every part of the world, live during his tours, and recorded on Columbia Records. His most recent recording is "Miles Davis on the Corner".



Acoustic Research, Inc.

24 Thorndike Street
Cambridge, Massachusetts 02141, Dept. HF-4

Please send a free copy of your illustrated catalog, as well as specifications of AR components, to

NAME _____

ADDRESS _____

CIRCLE 1 ON READER-SERVICE CARD

comparison with Ludwig it seems artistically smaller in scale and vocally limited in tonal richness and resources.

With each side of the disc running to some thirty-two minutes' playing time, the recording level is lower than I would regard as optimum, and one senses as well the large size of the hall and the distance between the microphone and the solo voices (human and instrumental). All of this can be remedied to a degree if you have lots of amplifier power. An open-reel tape edition might also offer improvements here.

The result is a record one cannot help but admire, but which is clearly less than the last word on this complex and endlessly fascinating score. R.C.M.

MIMAROGLU: Electronic Works. Finnadar SR 9001. \$5.98.

Wings of the Delirious Demon; Provocations; Prelude; Sing Me a Song of Songmy; White Cockatoo; Hyperbole.

Ilhan Mimaroglu is one of the most consistently inventive of American electronic composers, and a record devoted entirely to his work is long overdue.

Mimaroglu is or once was a clarinetist, and two pieces here—*Wings of the Delirious Demon* and *Provocations*—are derived from his instrument alone. He develops an unbelievable range of sounds, all of them totally electronic and therefore indescribable by comparison with musical sounds of any other kind. Most important, however, is the creative

passion with which they are done. The title, *Wings of the Delirious Demon*, from a poem by Ilya Ehrenburg, is apt.

There are also less violent pieces here—a lyrical *Prelude*, dedicated to the memory of Varèse, based on the sounds of celesta and harpsichord. In *Sing Me a Song of Songmy*, a Vietnamese poet recites a poem, gentle past all irony, about the fate of his country, while the music rages.

A piece called *White Cockatoo* is one of a series Mimaroglu has composed wherein the visual effects of modern American painters are translated—impressionistically and without nonsense—into electronic music. *White Cockatoo* pays tribute to Jackson Pollock, with drips and smears of sound.

Hyperbole moves into the world: As the composer puts it in his notes, it was written "in praise of young activists everywhere"; it utters despair over "wider-spreading corruption, oppression, fascism, and a series of defeats met in the struggle against the forces of darkness."

It's good to hear a composer, especially an electronic composer, talking like that. Mimaroglu not only means it; he says it in his music too, and most tellingly. A.F.

MOZART: Adagio and Fugue for Strings, in C minor, K. 546—See R. Strauss: *Metamorphosen*.

PALESTRINA: *Missa Assumpta est Maria*; *Missa Brevis*. Choir of St. John's College, Cambridge, George Guest, dir. Argo ZRG 690, \$5.98.

Palestrina's *Missa Assumpta est Maria* is one of the happiest, most joyful works I have ever heard. I put this disc on my turntable on a late, cold autumn afternoon; outside the chill October rain hinted at a grim winter to come but inside a pink and golden Italian spring filled the room, reassuring me that the good, the true, and the beautiful still co-exist even if they keep themselves well hidden most of the time. There are only a handful of works I can count on to have this restorative effect—*The Magic Flute*, Schubert's C major Quintet, Botticelli's *Primavera* if you can see the original—and I was inclined to doubt that the Palestrina would stand the test of time, but I have put it through several trials since and it has come through every one.

Palestrina based the Mass on one of his own motets which in turn is based on the Gregorian antiphon celebrating the Assumption of the Virgin into Heaven, a notion which must have filled Palestrina with enthusiasm judging by his response. It would be interesting to hear the motet, which is not included on the record, because there is a vast gulf between the tentative motion of the chant and the exuberant singing lines of the Mass.

George Guest and the choir of St. John's College Cambridge catch the spirit of the work exactly. I have always admired this ensemble for their combination of musical accuracy, beautiful tone, and emotional warmth, but given a masterpiece of this stature they really excel themselves. The tempos are perfect, fast enough to keep the momentum on the onrushing lines, just slow enough to allow the music to expand and flower at its own rate. The tone is beautifully balanced; the intonation perfect.

The \$300⁰⁰ Concert Hall

With all the "great", "new", "fantastic", "innovative" things everyone's claiming, how do we prove we've got something remarkable?

Lend us your ears. And eyes.

Walk into an authorized LDL high fidelity dealer with a favorite record or tape—hopefully, a demanding one. Ask him to hook up your present (or future) amplifier or receiver and a pair of LDL 749 reflecting speakers. And listen.

Listen to the "speakerless" clarity of a multiple-transducer crossoverless system using the finest components. If your record's got fundamental bass, the fundamental's what you'll hear, up to and including the *attack* of drums and strings. And as for highs, you won't just listen to them—you can pick them apart: violins, trumpets, piccolos and more—each clearly defined.

But good stereo (or quad) is more than

Prices higher in South and West

Dealer inquiries invited

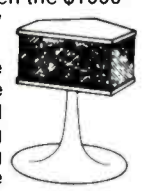
frequencies and transients put in their place: it's a spatial phenomenon. Which is where the LDL 749 really excels. Precisely combining forward-radiated sound from the front of the enclosure with panoramically-reflected sound from the rear. Result: the kind of acoustical environment you used to need a concert hall to get.

Need more convincing? A-B LDL 749's against other speakers—even the \$1000-a-pair variety. We honestly think you'll prefer ours.

Where do your eyes come in? To appreciate the speakers' compact size and elegant looks. Beginning with the \$299.95 pricetag ... for the pair. Now, where can you get a concert-hall for that?

For the name of your nearest dealer, write or call:

LDL LINEAR DESIGN LABS, INC.
114 Wilkins Avenue, Port Chester, N.Y. 10573



**\$300.
Not For One... For Both!!!**



I sell them all... these are the best!

That's what knowledgeable stereo dealers everywhere are saying.

Because AKAI offers everything in stereo cassette recorders—GX (Glass and Crystal Ferrite) Heads... Dolby®... ADRS*... Invert-O-Matic... *Everything!*

And you can select from a complete range of models. So you get *exactly* what you want.

Take AKAI's GXC-36D Stereo Cassette Tape Deck. It's superbly engineered with an exclusive GX Head. For wear-free performance. Plus Pause Control... Tape Selector Switch... Induction Motor... and Automatic Stop.

If that sounds good, but you want to add Dolby®, you'll find it in the GXC-38D.

Great features, huh? But we went one

giant step further and combined them all in the GXC-46D with AKAI's exclusive ADRS* which eliminates *almost all* high frequency distortion above 8000Hz. (Nobody has it but us!) Then we added a unique Over-Level Switch for high volume recording.

For the ultimate in stereo cassette performance there's the GXC-65D. You'll find *all* the features found in our GXC series plus Invert-O-Matic for automatic repeat/reverse. And the Invert-O-Matic mechanism is unconditionally guaranteed for two years—parts and labor.

Stop wondering where to go to find the cassette recorder that's perfect for you. It's at your AKAI dealer.

"Dolby" is a Trade Mark of Dolby Laboratories, Inc.
*Automatic Distortion Reduction System

AKAI™

AKAI America, Ltd./P. O. Box 55055, Los Angeles, California 90055

CIRCLE 3 ON READER-SERVICE CARD

The *Missa Brevis* for four voices is a popular work, no doubt because its comparative simplicity of scoring, range, and phraseology makes it attractive to many amateur choirs. It is a fine work—like Mozart. Palestrina maintained an extraordinary standard in everything he did—but it never attains the truly transcendental status of the *Missa Assumpta est Maria*.

One warning to listeners—this recording was made at a very low level and if you do not turn up the volume sufficiently the whole disc fades off into that Another Piece of Old Music sound, a deadly killer to a vibrant work of art.

S.T.S.

B SAINT-SAËNS: Music for Piano and Orchestra. Aldo Ciccolini, piano; Or-

chestre de Paris, Serge Baudo, cond. Seraphim SIC 6081, \$8.96 (three discs).

Concertos: No. 1, in D, Op. 17; No. 2, in G minor, Op. 22; No. 3, in E flat, Op. 29; No. 4, in C minor, Op. 44; No. 5, in F, Op. 103 (*Egyptian*). Septet in E flat, Op. 65; Etude en forme de valse, Op. 52, No. 6.

Selected comparison (Concerto No. 4): Campanella/Ceccato Phi. 6500 095

Saint-Saëns composed his first piano concerto in 1858 and his last in 1895. Nos. 2, 3, and 4 were written in 1868, 1869, and 1873 respectively, and in addition, there are three more concerted works for piano and orchestra—the *Allegro Appassionato* of 1884, the *Rapsodie d'Auvergne* of the same vintage and a little scherzo (originally for piano and strings) with the appealing title *Wedding Cake* written in

1886. Curiously, EMI bypassed those extras and opted instead for the Septet and Etude to fill the final side of this three-record set of the five concertos.

The only previous integral edition of this music known to me was that made in mono days for the same company by Jeanne-Marie Darré and Louis Fourestier. Only the disc pairing of Nos. 2 and 4 was ever issued domestically. Concertos Nos. 2 and 4 are popular; No. 5, nicknamed *Egyptian*, is heard every once in a while; the remaining items are virtually nonexistent. There is a perfectly good reason for all of this, for the best-known scores are also far and away the best written. Probably the somber No. 4 has the most impressive content and craftsmanship, though the G minor has for a variety of reasons become the most popular. For one thing, it has been said to "start with Bach and end with Offenbach"; for another, it has an engaging scherzo (based upon a phrase from Chopin's E major Scherzo) and a romping tarantella finale that seem to have caught the public's imagination. The Concerto No. 5 has some imaginative writing—a kind of glassy sonority for the piano—but the two remaining works are, to be frank, embarrassingly square and clumsy-sounding. The beginning of No. 3, with its aimless keyboard arpeggios, sounds as if the needle has gotten stuck in the opening cadenza of Beethoven's *Emperor*.

I like the spirit of these performances. There is a typical French crispness, but also a pleasing warmth that prevents any brittleness. Both Ciccolini and his conductor willingly ease the phrasing to achieve an expressive, lyrical effect. Only some slapdash articulation and a few turgid, raw-toned moments in the orchestra keep these admirable readings from taking their places with the very finest (e.g., Michael Campanella and Aldo Ceccato in their Philips version of No. 4). The pleasant Septet and the formerly popular *Etude en forme de valse* (once recorded by the composer himself) are capably handled by Ciccolini and his colleagues (Jean Laforge, piano, Antoine Lagorce, trumpet and the Groupe Instrumental de Paris join him in the Septet).

An inexpensive and desirable way to hear some enjoyable second-rate music. H.G.

SCHUBERT: Sonata for Piano, No. 21, in B flat, D. 960; Fantasy in C, D. 760 (*Wanderer*). Alfred Brendel, piano. Philips 6500 285. \$6.98.

There is something slightly paradoxical about Brendel's style as displayed here. In the last Schubert sonata, he sounds half romantic mystic and half classical academician. On the one hand he goes in for all sorts of half tints, pedal effects, and exquisitely precious molded legatos, and on the other his tone remains obdurately tinny and threadbare, his phrasing rather primly inhibited and tightfisted. On some of this pianist's older recordings, I tended to put the blame on the shortcomings of recorded sound. The present disc, though, is excellently realistic and this sound, unflattering though it is in some respects, is probably extremely faithful (I have not yet heard Brendel in the concert hall).

In the main, the reading of the sonata is intelligent and even perceptive. I take exception to certain details—to the way, for example, that Brendel pedals over some explicitly marked rests in the first movement's closing



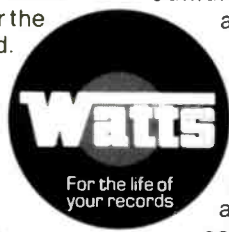
Get protection from record homicide.

Many elements threaten the life of your records. Dust, dirt and grit are record wreckers. They murder the sparkle of the original sound. Revitalize your records with a Watts Parastat. This heavy duty cleaning tool is for both

new and old records. Removes accumulations of dust, dirt, grit and anti-static sprays from record grooves. Don't mourn dead records. Restore them to life with a Watts Parastat. Only \$15. Watts record care equipment and kits are available at hi-fi dealers and record counters everywhere.

Elpa Marketing Industries, Inc.
New Hyde Park, N.Y. 11040
Scottsdale, Ariz. 85253

PARASTAT



"Most impressive range and power..."

Bass is clear and very deep. Distortion was quite low even at high sound levels."

Audio Magazine

"Superior transient response..."

extreme clarity, will not break up under any normal or even super normal pushing..."

Larry Zide, American Record Guide

"What a speaker!..."

The sonic presentation was excellent; voices were natural with no coloration; orchestral music was balanced and full; transients came through cleanly; the organ sounded authentic. Indeed, for a system of its size and price, designed for home use, the Grenadier strikes us as among the best." *High Fidelity*

CONSUMER COMMENTS: **R. A., Portsmouth, N. H.**, The rich true sound of stereo • **W. S., Canoga Park, Calif.**, The style for my wife . . . the sound for me • **J. A., Hyattsville, Md.**, Superior sound over anything near it in price • **D. O., Vallejo, Calif.**, That's good sound • **T. F., St. Louis, Mo.**, Fantastic sound and the fine quality in the design • **R. G., New York, N. Y.**, I love it; you made it! • **D. D., Honeybrook, P. A.**, Fantastically good fidelity • **J. F., Vancouver, B. C.**, This speaker is truly a work of art!



Model 9500M

Model 7500M

Model 6000M

EMPIRE Scientific Corp. 1055 Stewart Avenue, Garden City, New York 11530

Canada: 65 Martin Ross Avenue, Downsview, Ontario



CIRCLE NO. 90 ON READER SERVICE CARD

theme, to the choice of text which eschews the tied C and E at bar 107 in the Andante (the magic is all but dispersed when that chord is sounded again), to the rather overdeliberate tempo for the last movement (Allegro moderato with a vengeance). It's a very respectable version, which takes its place alongside the Kempff (DG) and Rubinstein (RCA); but my favorite available account of this sonata remains Michele Bogner's crystalline, intelligent, unaffected reading for Musical Heritage Society. The Schnabel and Fleisher readings ought to be reissued.

Brendel's second recorded *Wanderer* Fantasy is happily free of the airplane-hangar acoustic that marred his earlier reading for Vox. Here he is relatively direct and unmanipulated and as for his over-all tone—well, lovely sound per se is less crucial here than in the more introspective sonata. He gives an alert, tightly knit, clean-fingered account with such textual niceties as the D natural in the final measures of the slow section duly observed. Still, there have been more eloquent *Wanderers*: Curzon's muzzy old recording had wonderful *Innigkeit*; Richter's (still on Angel) enormous power and breadth. Fleisher's (another prime candidate for revival) magnificent leanness and incision.

H.G.

SCHUBERT: Symphonies (Complete) and Overtures. Vienna Philharmonic Orchestra, Istvan Kertesz, cond. London CSP 6, \$25 (five discs).

Symphonies: No. 1, in D, D. 82; No. 2, in B flat, D. 125; No. 3, in D, D. 200; No. 4, in C minor, D. 417 (*Tragic*); No. 5, in B flat, D. 485; No. 6, in C, D. 589; No. 8, in B minor, D. 759

(*Unfinished*), No. 9, in C, D. 944. Overtures: In the Italian Style; Fierabras; Des Teufels Lustschloss.

Selected comparison (Symphonies Nos. 2, 4, 5, 6):
Menuhin (Nos. 2 and 6) Ang. 36453
Menuhin (Nos. 4 and 5) Ang. 36592
Selected comparison (Symphonies Nos. 5 and 8):
Böhm DGG 139162
Selected comparisons (Symphony No. 9):
Szell Odys. 30669
Walter Col. 6219

This collection of Kertesz' Schubert recordings is such an uneven project as to constitute a thorough rip-off of the record buyer.

The first three symphonies, as Kertesz plays them, can be ignored. Although it is only to be expected that these works of Schubert's early student years are not as significant musically as his later efforts, they do have moments of interest and should get better than the ho-hum interpretation he gives them. The conventional, though pleasant, slow-movement variations of Symphony No. 2 are worse than ho-hum: They are ruined by his plodding direction and utter inattention to dynamics.

Symphony No. 6 is fairly good, if the listener can ignore the clodhopper flavor of the third-movement trio, section imbalance that obscures the woodwinds, and the occasional lack of tight ensemble.

The *Unfinished* and the "Great" C major are the biggest disappointments. At its best the Eighth has a rich, lustrous tone quality that thoroughly surpasses its companions. But Kertesz is again brought up short by rhythmic carelessness, so that the warm sound often degenerates into turgidity.

In No. 9 the complicated rhythms of the first movement are poorly articulated and,

again, the over-all effect is spoiled, as in No. 8. Kertesz recoups well in the middle movements but cannot control the fast tempo he sets for the finale, so the work scrambles headlong to a breathless end.

The three overtures are played well enough but are hardly a reason for buying the set.

The exact-minded among us may object to the album's title of "Complete Symphonies." There is, of course, an incomplete, partially orchestrated Seventh Symphony and the mysterious *Gastein* Symphony that may be a lost work or another name for No. 9. Since there is little reason to include what exists of the Seventh, and no way to include the other, the title can be accepted as referring to all the Schubert symphonic works in the usable repertory.

Of the major works (Nos. 4 through 9), there are numerous versions available as single discs that equal or surpass Kertesz' interpretations. Herewith a few choices:

Menuhin's recording of the Fourth and Fifth on Angel is at least as good as Kertesz', although the string sound is a little muffled in No. 4. His version of Symphony No. 6 is very enjoyable, with a nice light touch, and is coupled with a good playing of No. 2.

The Böhm recording on DGG of Symphonies Nos. 5 and 8 is masterly. His tempos in No. 5 are on the slow side, but he achieves a crisp, clear performance within them. The *Unfinished* is a moving re-creation of a familiar work that reveals previously unknown and exhilarating insights.

For an excellent all-round "Great" C major I would recommend Szell's version now on Odyssey (*not* the Angel performance that was

Sony's Ferrite and Ferrite recording heads let you record all of the baritone flute. All of the tenor sax. That's because this unique Sony development controls the width of the gap over which your tape passes during recording to the exact tolerance necessary for truly fine sound reproduction. When you record with Sony quality engineered Ferrite and Ferrite heads, your playbacks have all the high and low frequencies of the original sound.

What's more Sony's Ferrite and Ferrite heads are cleaner, stronger and more durable than ordinary heads. The edges of Sony's Ferrite and Ferrite heads are virtually chip resistant. No pits and cracks to distort the sound and collect dust. And Sony's Ferrite and Ferrite heads reduce eddy-current losses to the very minimum.

Experience the performance breakthrough of Sony's Ferrite and Ferrite head tape recorders with exclusive closed-loop dual capstan tape drive system in both reel-to-reel

Don't lose your



CIRCLE 63 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

one of his last recordings). The earlier record is a sharply etched, energetic statement that loses nothing in the way of warmth.

A more romantic interpretation with gentler outlines is provided by Walter on Columbia. A.M.

SHOSTAKOVICH: Zoya: Suite, Op. 64a; Pirogov: Suite, Op. 76a. Bolshoi Theater Chorus and Orchestra, Maxim Shostakovich, cond. Melodiya/Angel SR 40160, \$5.98.

SHOSTAKOVICH: Michurin: Suite, Op. 78; A Year Is Worth a Lifetime: Suite, Moscow Radio Chorus and Orchestra, Maxim Shostakovich, cond. Melodiya/Angel SR 40181, \$5.98.

None of the four film scores recorded on these two records offers the interest of what is probably Shostakovich's finest work in this genre, namely his music for Kozintsev's *Hamlet* (1964): why Melodiya/Angel has ignored the Soviet disc containing this music in favor of less worthy examples escapes me. *Pirogov* and *Michurin* turn to almost pure schmalz when separated from the films for which they were written. *Zoya* rises somewhat above this level, particularly in the third movement, which contains Shostakovich's own orchestration of his Piano Prelude in E flat minor (also orchestrated by Stokowski and once recorded on United Artists).

A Year Is Worth a Lifetime stands on its own much better than the other three scores. Here Shostakovich often uses a style reminiscent of parts of his earlier Eleventh Symphony (which the second movement of *Zoya*, written

thirteen years before the symphony, fore-shadows), and the mood and drama thus generated at least make for exciting listening. Maxim Shostakovich's energetic interpretations seem quite appropriate to the music: the sound is excellent for *A Year Is Worth a Lifetime*, less so for the rest. R.S.B.

SHOSTAKOVICH: The Song of the Forests, Op. 81. Vladimir Ivanovsky, tenor; Ivan Petrov, bass; boys' chorus; U.S.S.R. Russian Chorus; Moscow Philharmonic Orchestra, Alexander Yurlov, cond. Melodiya/Angel SR 40214, \$5.98.

Selected comparisons:
Mravinsky

Van. 422

There is no denying the prettiness of many of the passages in Shostakovich's oratorio *Song of the Forests*, composed in 1949 to celebrate the Soviet reforestation program. One also cannot help being caught up in the lively movement of certain sections (such as the second) or the atmosphere of others (such as the fifth). The work, in fact, offers a prime example of Shostakovich's patriotic, occasional-music style, a facet of his *oeuvre* that should be definitely distinguished from the qualities of his better works.

But since this occasional music often involves Shostakovich's frustrating tendency to work a particular key to death, and since much of *The Song of the Forests* is pure pomp and bombast, one would think that the work would lie especially low on Melodiya/Angel's priority list—all the more so since the U.S.S.R.

has available some excellent stereo recordings of genuinely important works, not only by Shostakovich (such as his Twelfth Quartet) but by Vainberg, Miaskovsky, Pärt, Rääts, and Tishchenko, to name a few; the music of these composers should definitely be heard by Western listeners.

This new *Song of the Forests* is excellently engineered and generally more competently performed (if not interpreted) than the mono-only version on Vanguard. But both bass Ivan Petrov and tenor Vladimir Ivanovsky sound as though they never got their vibratos revved up, and if the bass (Mikhail Kilibevsky) on the Vanguard release is even worse, the tenor (Oleg Petrov) is infinitely better. R.S.B.

STRAUSS, R.: Metamorphosen. **MOZART:** Adagio and Fugue for Strings, in C minor, K. 546. **BEETHOVEN:** Grosse Fuge, Op. 133. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 2530 066, \$6.98.

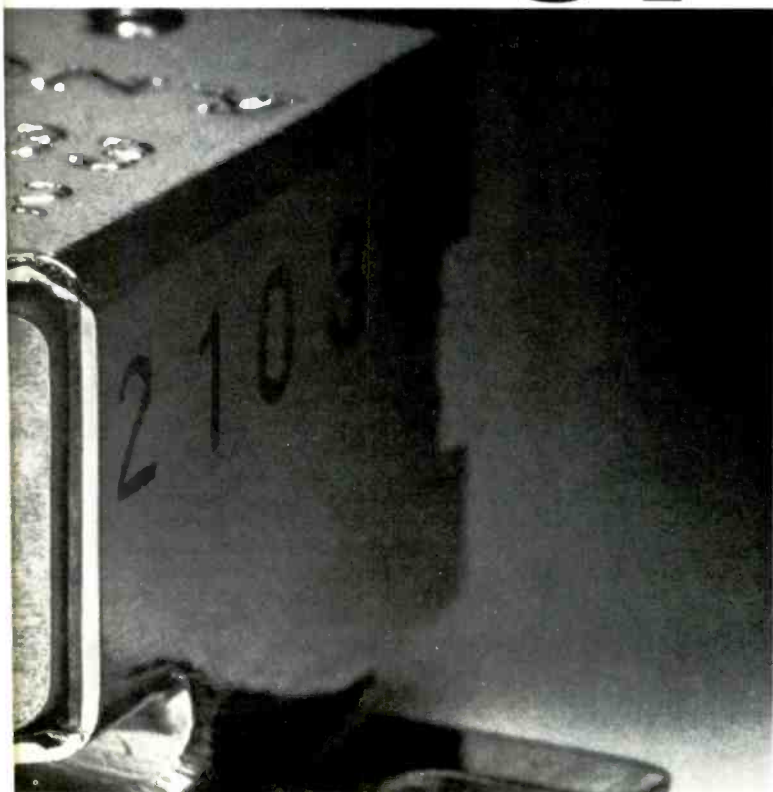
Selected comparisons (Mozart):
Klemperer
Maag

Ang. 36289
Turn. 34213/4

Whether Mozart ever expected a mammoth modern string section to play his 1788 arrangement of the two-piano Fugue (K. 426), to which he prefaced a harmonically probing Adagio, is literally an unanswerable question. He described it as for "2 Violini, Viola, e Basso" in his own thematic catalogue, and at the end of the autograph some divisions of the bass line are marked for "Violoncelli" (i.e., plural) and "Contra Basso," suggesting an

©1973 Superscope, Inc., 8144 Vineland Ave., Sun Valley, Calif. 91352. Prices and models subject to change without notice. Send for free catalog

flute in the gap!



and cassette deck models. In reel-to-reel choose either the TC-280 at \$199.95 or the TC-377 at \$299.95. If a stereo cassette deck is what you're looking for, there's the TC-134 at \$239.95 or the TC-161SD at just \$299.95. Get the clear crisp sound of Sony with Ferrite and Ferrite in the model that best meets your recording needs. They're just part of a full line of superior Sony recording equipment starting as low as \$99.95 at your nearest Sony/Superscope dealer. He's in the yellow pages



Sony Tape Recorders
A Product from **SUPERSCOPE**

eighteenth-century ensemble with a few strings to each part (and only one double bass). Under those conditions, the Adagio, with its archaicizing dotted rhythms, would doubtless have sounded Handelian, and the Fugue a miracle of contrapuntal dexterity. In the hands of what sounds like the Berlin Philharmonic's full complement of strings, the associations are rather with Tchaikovsky's Serenade for Strings. Nor can one speak of style: this performance is really "about" the tone of the orchestra, not the sense of the music. Klemperer's Angel version is more appropriately oriented, but even his austere approach does not solve the problem of lighting up all those inner parts in fast motion. Unfortunately, the only current string quartet recording, included (with very tenuous justification)

in Peter Maag's album of Mozart's Masonic music, is a dull and spiritless affair.

When it comes to the *Grosse Fuge*, we are on very firm ground: it was written first as part of a string quartet and later cut loose as a separate piece, so that there is no historical justification for playing it with multiple strings. This once common practice must stand or fall on whatever light a particular performance can bring to bear upon the complex work; in the past, Adolf Busch, Furtwängler, and Klemperer have done just that. Karajan's performance, again, has more to do with sheer sonority: several options of dynamics and articulation (such as the Mendelssohnian staccatos of the triplets in the first Fugue, which minimize the striking cross-rhythms among the parts) seem to have been elected for no other reason

than to demonstrate virtuosity. This they certainly do: the playing throughout is pretty dazzling, secure, and smooth as silk—but, to my mind, pretty irrelevant as well.

Metamorphosen is, of course, an original work for string orchestra: twenty-three solo strings, in fact, which divide and recombine in an amazing display of compositional skill and resource, musing at considerable but absorbing length on a series of themes and progressions that symbolized to Strauss the world of high German romantic culture—which for him came to an end with the destruction of the Munich opera house in 1943. Karajan made the first studio recording of this score, about a quarter of a century ago, and his new version may well be the best ever. It is certainly the most gripping, for it proceeds as if animated by a single breath—not because Karajan drives the piece, but because he takes great care with the overlapping of phrases and textures. The Berlin strings play gorgeously, and although the recorded sound seems a shade overripe, this does not significantly detract from the performance's over-all persuasiveness. This interpretive approach may not work well on many pieces, but then there are not many pieces like *Metamorphosen*. D.H.

B **VARÈSE:** *Offrandes*; *Intégrales*; *Océandre*; *Ecuatorial*. Jan DeGaetani, mezzo (in *Offrandes*); Thomas Paul, bass (in *Ecuatorial*); Contemporary Chamber Ensemble, Arthur Weisberg, cond. Nonesuch H 71269, \$2.98.

Selected comparison (Offrandes):

Cerha Can. 31028

Selected comparison (Ecuatorial):

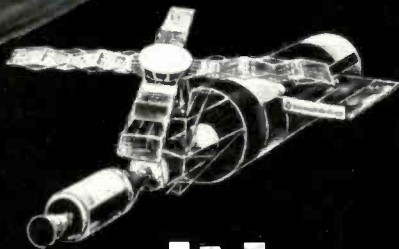
Abrevanel Card. 10047

Like the shorter tone poems of Richard Strauss and the ballets of Aaron Copland, the works of Edgard Varèse don't combine onto LPs in neat, standardized packages, so that every new disc offers overlapping duplications with earlier ones. Eventually, the only rational way out is to concentrate on the best performances—and that is now possible, for Arthur Weisberg's new disc gives us four "bests," making it quite simply the most essential Varèse record in the catalogue, and, equally, an ideal introduction to his work.

Offrandes (1921) consists of two songs, to French texts in a Rimbaudesque vein—more impressionistic than anything to come later from the composer's pen, and fundamentally graspable as an extreme manifestation of more traditional types of continuity. This is first of all vocal music, and its effectiveness hangs on a line both pure and flowing; Jan DeGaetani achieves this impressively, despite a vocal center of gravity that lies a bit lower than the optimum (the anonymous and rather good soprano in Cerha's *Candide* recording exemplifies the slightly higher voice type, but she cannot match Miss DeGaetani on the crucial low-lying phrase "*Et la Vierge des Douleurs*," nor can she sustain the final note as Varèse preferred). If there is a weak moment in this atmospheric work, it is perhaps the banal trumpet phrase that follows the first vocal entry—but this fluent and responsive performance brings out all its rich flavor and color.

In *Océandre* (1923), the repeated-note patterns that figure prominently in *Offrandes* become more central; along with similarly repeated "cells" of several pitches, they provide the rhythmic profile for the sound blocks or

When we say our headphones are out of this world...



we mean it!

NASA chose Sennheiser headphones for its Skylab astronauts to use in their 56-day earth-orbit mission, making them the most comfortable phones out of this world as well as in it.

You can enjoy the same advantages the astronauts do: the flawless reproduction, weightlessness and freedom from annoying airtight seals that make the HD 414 such a pleasure to use. The kind of performance that Hirsch-Houck Laboratories' recent Stereo

Headphone Test called "the best sound of any dynamic headphones." As if that weren't enough, we were also rated "most comfortable" as well.

But one listen is worth a thousand words. Visit your nearby Sennheiser dealer and put your ears in orbit. For a very down-to-earth price. (At \$36.95, the Sennheiser HD 414 is an ideal gift, as well!)



SENNHEISER
ELECTRONIC CORPORATION

10 WEST 37TH STREET, NEW YORK, N.Y. 10018 TEL. (212) 239-0190
Manufacturing Plant: Bissendorf, Hannover, West Germany

CIRCLE 61 ON READER-SERVICE CARD

Be Sure To Hear The Advents.



Before you buy your first or your next pair of loudspeakers, it will pay you to hear the Advents.

Both the original Advent Loudspeaker and the Smaller Advent Loudspeaker make the top level of loudspeaker performance available for less than half the previous going cost. Either of them will take head-to-head competition with absolutely any speaker system of any price, size, or vintage, and both of them sound obviously and dramatically better than many far more expensive systems.

For a reasonable, affordable amount of money, you can build as good a stereo system as you're ever likely to want around either of them.

If you know someone who owns a pair of Advents or Smaller Advents, you can easily move to check those claims—listening both to the speakers and to what their owner has to say about them. Most Advent owners discovered our speakers for themselves in a showroom, very often buying after extensive comparisons, re-comparisons, and early disbelief that they were hearing what they were hearing. The same owners have become by far our most effective advertisers, helping to make the original Advent Loudspeaker a best-seller before we advertised it nationally.

If you don't have a friend who owns Advents, an interesting and revealing way to hear them for the first time is to ask an Advent dealer to

include them among three or four systems in an eyes-down comparison in which none of the speakers is identified. Advent dealers, chosen for their ability to understand and display what they are selling, aren't on every street-corner, but they are worth seeking out—especially because they won't think it strange if you want to make a thorough listening comparison.

Nothing about either speaker is accidental. They are the result of eighteen years' previous experience in making high-performance acoustic-suspension speakers, and their low cost is the result of what we have learned about taking the most simple, direct route to highest performance.

Both the Advents have identically wide frequency bandwidth, with bass response approached by few speakers of any price or size, and with high-frequency response and dispersion of the highest order. Both have the same clarity and accuracy, and an octave-to-octave musical balance chosen to sound convincing not only on the best recordings but on the great majority of recordings of all kinds.

The only basic difference in performance between the two is that the original Advent (\$102-\$125 depending on cabinet finish and the part of the country it's shipped to) will play slightly louder in bigger rooms than the Smaller (\$70-\$75). Either is an outstanding value by any standard, and the Smaller may be the most spectacular bargain available in stereo components.

If you will send in the coupon, we will be happy to send full information, including reviews of both speakers and a list of dealers where you can hear them.

Thank you.

To: Advent Corporation, 195 Albany Street, 1
Cambridge, Massachusetts 02139

Please send me speaker information and a list of your dealers.

Name _____

Address _____

City _____ State _____ Zip _____

Advent Corporation, 195 Albany Street, Cambridge, Massachusetts 02139.

masses from which this wiry, intense score (for seven winds and double bass) is constructed. The performance here has formidable drive, if not quite the superhuman perfection of ensemble that one dreams of.

Iniégraes spreads the same techniques onto a broader canvas, the repeated-note motives generating larger blocks of sound, with a rich percussion section adding further coloristic and accentual variety. Although a nit-picker could point out a few loose ends in the Nonesuch performance, the main thrust of the work accumulates so much more forcefully than in any other alternative that the choice is very clear.

Ecuatorial (1934) is the last substantial work of Varèse's middle period, and has previously been available only in an inadequate version by Abravanel, where the vocal part is taken by a choral ensemble—correct according to the score but hard to bring off in practice with the necessary precision of ensemble and intonation. Varèse had the voice of Chaliapin in mind for *Ecuatorial* (not surprisingly, that worthy never sang it!), and a solo voice was in fact used at the premiere. Thomas Paul sings very strongly on the new disc, and the varied facets of this strange incantatory piece, specially colored by the squealing and wailing of a pair of *ondes Martenais*, are vividly brought out.

What is really important about these performances, even more than the successful conquest of enormous executive difficulties, is that they have captured the shape and momentum of the pieces. In letter and spirit, this is a splendid achievement, very well recorded to boot—and with characteristically enlightening annotations by my colleague Robert P. Morgan. D.H.

recitals and miscellany

AVANT-GARDE MUSIC FROM SPAIN, VOL. II. Various performers. Candide CE 31048, \$3.98.

TALTABULL: A Word to the Wind; Shadow of the Orange Tree; The Cricket; The Cottage; Song of a Private Celebration. **SOLER:** Vision of the Mystic Lamb; Quetzalcoatl. **CASANOVAS:** Bipolar. **MESTRES-QUADRENY:** Quartet de Catroc. **BENGUEREL:** Words for Every Day.

As with Vol. I of this series, the title is slightly misleading, since all the music comes from Catalonia, whose people are not too enthusiastic about being called Spaniards, and since some of it is not at all avant-gardiste.

The composers represented are Cristófor Taltabull, who died in 1964, and four of his pupils: Xavier Benguerel, Josep Soler, Josep Casanovas, and Josep M. Mestres-Quadreny.

Taltabull was a pupil of Reger but he spent most of his life in Paris and Barcelona, and the cycle of songs on this disc belongs more to a French tradition than a German one. The five songs with Catalan texts translated from the Chinese are light, tuneful, and beautifully shaped, revealing a hand as deft at the art of the song as that of a Poulenc or even a Ravel. Naturally, the enchanting performance by Monserrat Martorell and a chamber orchestra conducted by Marçal Gols has much to do with the fine effect the cycle makes on this disc.



Risë Stevens—Firestone Hour recaptured.

The disc also provides some very beautiful songs by Benguerel, entitled *Words for Every Day*, on meditative and philosophic texts by his father. The excellent performers are Anna Ricci and an ensemble from the Domaine Musical de Paris, Gilbert Amy conducting.

Soler is represented by two works. *Vision of the Mystic Lamb* is a very powerful short tone poem. As the title suggests, the music is strongly reminiscent of Messiaen, but a Messiaen with terminal facilities. His other work, *Quetzalcoatl*, is an even shorter tone poem, which evokes the image of the Aztec god with a dreamy flute solo and much emphasis on high, chiming, bell-like sounds of the sort that especially appealed to Boulez and his circle about ten years ago. The chamber orchestra for *Vision of the Mystic Lamb* is conducted by Konstantin Simonovitch, that for *Quetzalcoatl* by Enrico Garcia-Asensio; the flute soloist is Salvador Gratacós.

The work by Casanovas is a short, rather unimpressive piano piece called *Bipolar*. It is well played by Carles Santos.

Mestres-Quadreny provides the one real avant-garde piece here. It is called *Quartet de Catroc*, whatever that last word may mean. It is a string quartet in eight short sections, all variations on the same basic material, transformed in very curious and challenging episodes, some of them reminiscent of the rough-hewn bustle of Stravinsky's *Concertino for String Quartet*, others highly lyrical, still others percussively Bartókian. The Parrenin Quartet provides the excellent performance. A.F.

B **SALVATORE BACCALONI.** Salvatore Baccaloni, bass; orchestra, Erich Leinsdorf, cond.; Pietro Cimara, piano. Odyssey Y 31736, \$2.98 (mono).

DONIZETTI: L'Elisir d'amore. Udite, udite, o rustici. **ROSINI:** Il Barbiere di Siviglia: A un dottor della mia sorte. **MOZART:** Le Nozze di Figaro: La vendetta. Don Giovanni: Madamina: Ah, pietà, signori miei. **MUSSORGSKY:** Boris Godunov: In the Town of Kazan (sung in Italian). **VERDI:** Falstaff: L'onore! Ladri! **TOSTI:** A Vucchella. Billi: E canto il grillo. **BUZZI-PECCIA:** Serenata gelata. **CIMARA:** Fiocca la neve. **TRILUSSA:** Sonetti romaneschi.

B **EILEEN FARRELL.** Eileen Farrell, soprano; various orchestras. Odyssey Y 31739, \$2.98.

BEETHOVEN: Ah! perfido. **WEBER:** Der Freischütz: Wie

nahte mir der Schlummer. **GLUCK:** Alceste: Grands dieux, du destin. **VERDI:** Il Trovatore: Tacea la notte. Simon Bocanegra: Come in quest'ora bruna. Un Ballo in maschera: Ecco l'orrido campo: Tecco io sto (with Richard Tucker, tenor). **RODGERS:** He was too good to me.

B **DOROTHY KIRSTEN.** Dorothy Kirsten, soprano; Metropolitan Opera Orchestra, Fausto Cleva, cond.; Percy Faith and his Orchestra. Odyssey Y 31737, \$2.98 (mono).

PUCCINI: Tosca: Vissi d'arte. La Rondine: Ore dolci e divine. Manon Lescaut: L'ora, o Tirsi: Tu, tu, amore; Sola, perduta, abbandonata... Muolo scendono le tenebre (with Richard Tucker, tenor). Madama Butterfly: Un bel di, Tu, tu, piccolo Iddio. Gianni Schicchi: O mio babbino caro. **BIZET:** Carmen: Je dis que rien ne m'épouvante. **GIORDANO:** Andrea Chenier: La mamma morta. **GERSHWIN:** Oh, Kay!: Do, do, do. **GOLDWYN FOLLIES:** Love walked in.

B **LAURITZ MELCHIOR.** Lauritz Melchior, tenor; various accompaniments. Odyssey Y 31740, \$2.98 (mono).

WAGNER: Rienzi: Allmacht'ger Vater. Lohengrin: Lohengrin's Arrival (with Astrid Varnay, soprano; Herbert Janssen, baritone). **VERDI:** Otello: Ora e per sempre addio; Sì, pel ciel (with Herbert Janssen, baritone); Dio! mi potevi scagliar; Niun mi tema. **SCHUBERT:** Dem Unendlichen; Ständchen. Danish songs.

B **RISÉ STEVENS.** Risé Stevens, mezzo-soprano; various accompaniments. Odyssey Y 31738, \$2.98 (mono).

BIZET: Carmen: Habanera. **GLUCK:** Orfeo ed Euridice: Che farò senza Euridice. **THOMAS:** Mignon: Connals-tu le pays. **MOZART:** Le Nozze di Figaro: Voi che sapete. Non so più. **MEYERBEER:** Le Prophète: Ah! mon fils. **GLUCK:** Alceste: Divinités du Styx. **TCHAIKOVSKY:** Jeanne d'Arc: Adieu, forêts. **DONIZETTI:** La Favorita: O mio Fernando. **DEL RIEGO:** Homing. **HERBERT:** Naughty Marietta: Ah, sweet mystery of life. **KERN:** Sally: Look for the silver lining. **WEILL:** Lady in the Dark: My Ship.

B **HELEN TRAUBEL.** Helen Traubel, soprano; various accompaniments. Odyssey Y 31735, \$2.98 (mono).

GLUCK: Alceste: Divinités du Styx. **WAGNER:** Die Walküre: Du bist der Lenz; Ho-jo-to-ho! Fort denn, eile, Lohengrin; Elsas Traum. **PONCHIELLI:** La Gioconda: Suicidio. **MOZART:** Don Giovanni: Or sai chi l'onore. **BEETHOVEN:** Die Ehre Gottes (sung in English); Sally in Our Alley; God save the King; Faithful Johnnie. **ILGENFRITZ:** Blow, blow, thou winter wind. **TCHAIKOVSKY:** None but the lonely heart. **STRAUSS:** Zueignung. **BISHOP:** Home, sweet home.

Digging again in the Columbia files, Odyssey has come up with a second batch of vocal reissues to whet the appetites of nostalgically inclined collectors. This time, the center of chronological gravity is a bit closer to the present day, and some of these discs, which were produced by the late Dr. A. F. R. Lawrence, have been sweetened with previously unreleased material. I note with displeasure, however, that the former meticulous apparatus of recording dates has been abandoned; only occasionally do the liner notes give such information.

Taking the singers in order of their birth dates, we first encounter the great Lauritz Melchior, whose most important Columbia material from the 1940s (the *Tristan Act III* scenes) has already been available for some time. From the Wagnerian repertory, the new disc offers his last recording of the *Rienzi* Prayer (slightly cut and a bit rushed, this seems to me inferior to the 1929 version on Preiser LV 11) and an unpublished version of the passage known as Lohengrin's Arrival ("Nun sei bedankt," running through the exchange with Elsa). Despite the presence of Elsa (Varnay, sounding pinched and quavery) and the King (Janssen, forsaking his customary Tetramund), the important choral parts are lacking; one appreciates the attempt, if halfhearted, to provide a context for the tenor solo, but this never gets off the ground, remaining a mood-

The technology behind the BOSE 901.[®]

In this article we would like to share with you the technology that produces the sound which has made the 901 the most highly reviewed speaker regardless of size or price.* There are five basic elements of this technology. Each element is important but it requires all five to produce the desired result.

1. An Optimum Combination of Direct and Reflected Sound

The combination of 11% direct radiation from the front of the enclosure with 89% radiation reflected at 30° angles from the rear wall, simulates in your listening room the spatial characteristics of the larger environment of the live performance. This is responsible for the "open" and "natural" sound that is immediately apparent in an A-B listening test of the 901 with any conventional speaker.

2. Multiplicity of Full-Range Drivers

The research that was presented at the Audio Engineering Society meeting in 1968 † revealed that the irregularities of the acoustical radiation inherent in the crossover range of any woofer-tweeter speaker could be overcome by the use of a multiplicity of full-range drivers. The 901 uses nine full-range drivers in each enclosure. The benefit of this approach is appreciated when you try to follow a single instrument through a heavily orchestrated passage.

3. Active Equalization

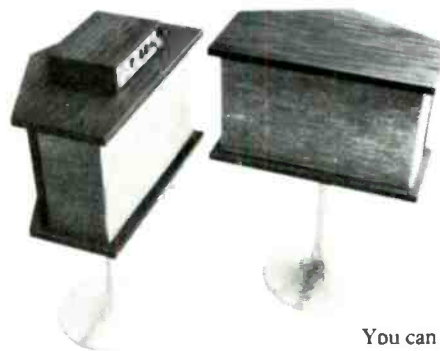
In the audio frequency range, precise tailoring of electronic circuits to match the characteristics of a speaker can achieve a far more accurate balance of radiated tones than can be achieved by the mechanical components of any speaker acting alone. The active equalizer in the 901 contains over one-hundred components and is precisely tailored to the characteristics of the 901 speaker. This precision tailoring of the equalizer to the 901 is responsible for the accurate musical timbre for which the 901 speaker is famous.

4. Flat Power Response

The concept of flat "frequency" response was sacred in the tradition of speaker design until the arrival of the 901. The research that gave birth to the 901 clearly showed that the reverberant acoustical field dominates the direct field in live performances. Flat frequency response would be appropriate only if the reverse were true. The basic patents covering the 901 are testimony to the importance of the discovery that flat "power" response is the correct criterion for speaker design. Flat power response combined with reflected sound enables the 901 to produce all overtones of musical instruments without the shrillness characteristic of direct radiating speakers.

5. The Technology of Quality Control

The sound of any loudspeaker depends on everything from the texture of the paper cone to the thickness of the glue joints. Unfortunately, the standard techniques for measuring loudspeakers are not adequate to guarantee that speakers with equal measurements will sound alike. The BOSE Research Department has worked on this problem for many years. The result is the SYNCOM™ speaker computer, introduced in 1972. This computer tests and selects every BOSE speaker to standards that mark a significant advance in your listening enjoyment. The SYNCOM computer, and the difference it makes, will be the subject of a future article.



† Copies of the Audio Engineering Society paper, ON THE MEASUREMENT AND EVALUATION OF LOUDSPEAKERS, by Dr. A.G. Bose, are available from Bose Corp. for fifty-cents each.

You can hear the difference now.

BOSE[®]
Framingham, Massachusetts 01701

New Releases

on
LONDON[®]
RECORDS

MOZART OPERA FESTIVAL

Excerpts from *Le Nozze di Figaro*, *Idomeneo*, *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Zaide*, *Così fan tutte*, *Il Re Pastore*, *Don Giovanni*
Lucia Popp, Brigitte Fassbaender, Werner Krenn, Tom Krause, Manfred Jungwirth—The Vienna Haydn Orchestra—Istvan Kertesz

OSA-1297

Offenbach: LE PAPILLON

The London Symphony Orchestra—Richard Bonyng
CS-6812

Tchaikovsky: SYMPHONY NO. 4 IN F MINOR

The National Symphony Orchestra—Antal Dorati
CS-6793

Handel: MESSIAH— Highlights

Joan Sutherland, Huguette Tourangeau, Werner Krenn, Tom Krause—The Ambrosian Singers—The English Chamber Orchestra—Richard Bonyng

OS-26254

Varèse: ARCANA; INTÉGRALES; IONISATION

The Los Angeles Philharmonic Orchestra—Zubin Mehta
CS-6752

MARILYN HORNE SINGS ROSSINI

Excerpts from *The Siege of Corinth* and *La donna del lago*
—The Royal Philharmonic Orchestra—Henry Lewis

OS-26305

Shostakovich: SYMPHONY NO. 1 IN F MINOR SYMPHONY NO. 9 IN E FLAT

L'Orchestre de la Suisse Romande—Walter Weller
CS-6787

Meyerbeer: LES HUGUENOTS— Highlights

Joan Sutherland, Martina Arroyo, Huguette Tourangeau, Anastasios Vrenios, Gabriel Bacquier, Dominic Cossa, Nicola Ghiuselev—The New Philharmonia Orchestra—Richard Bonyng

OS-26239

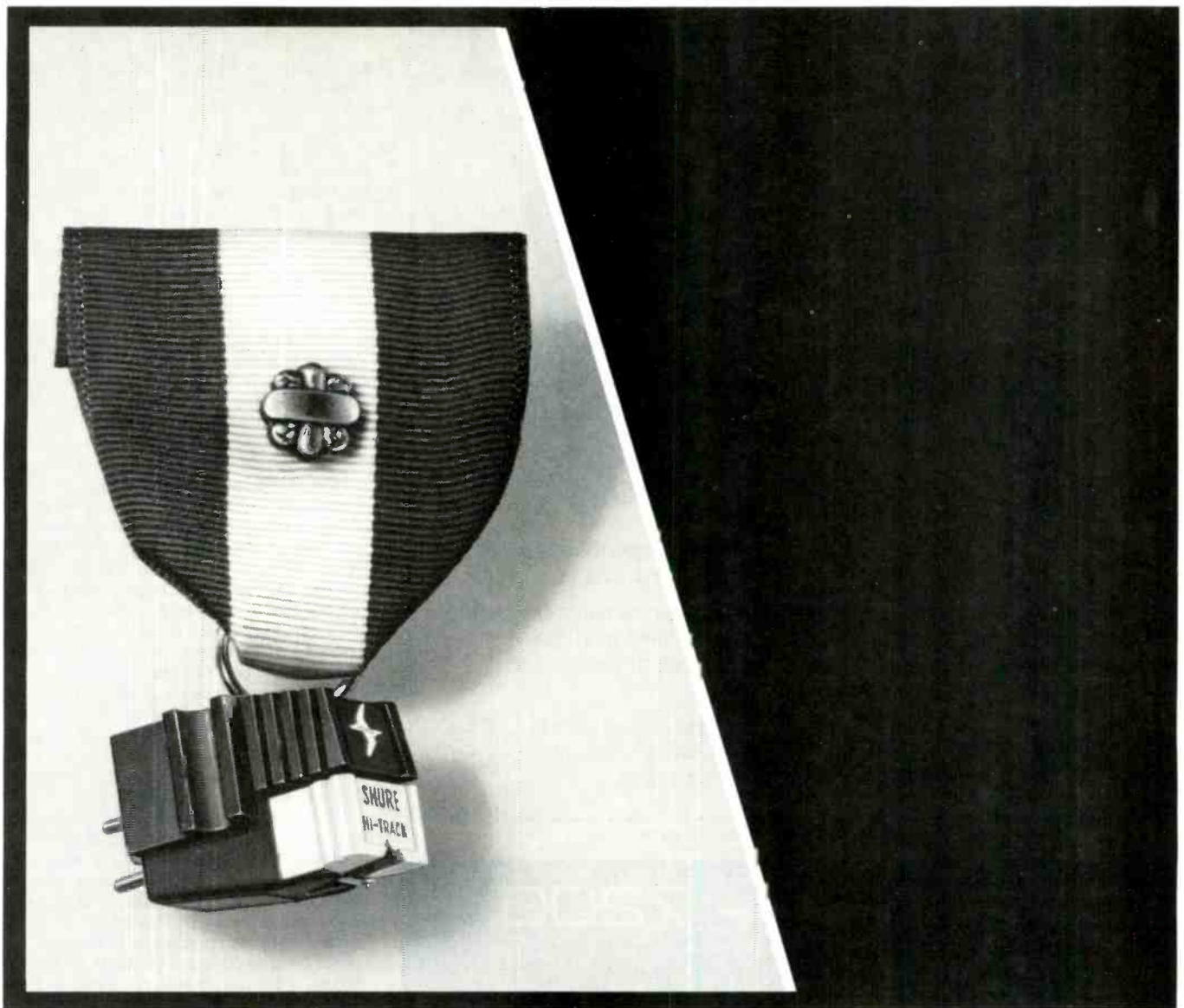
less, effortful reading on Melchior's part, without any dramatic feeling being generated in the all-too-palpable dead studio.

From here we turn to *Otello*, one of Melchior's most famous roles—although never at the Met. The Act II excerpts, recorded in 1943 in Buenos Aires during the Petrillo ban, were once available on ASCO LP 121, but these "official" dubbings are certainly better. The conducting (by one Juan Emilio Martini) is limp, the orchestra dim in sound, and Janssen a rather soggy ligo, but Melchior does some impressive things (the nostalgic tone on "*E il fazzoletto . . .*" the truly sung "*Sanguè!*"). The other monologues are musically more satisfactory (Leinsdorf at the helm now), but to anyone familiar with the tenor's German-language versions—and anyone not familiar with them is hereby directed, without fail, to Preiser LV 11—these are a disappointment, for the identity with the text, the coloring of words, the exploitation of the consonant sounds are simply not on the same level of mastery. It is a rare case of the wrong language being preferable: Melchior's Italian *Otello* is pretty impressive, no doubt about it—but once you have heard what he does in German, there isn't much comparison.

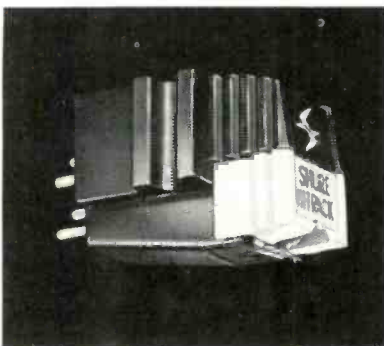
A second side is devoted to songs: two rather rushed Schubert numbers and a clutch of amiable Danish songs with a rather scrappy male chorus. Frankly, I'm afraid this is just about the least essential disc in the current Melchior discography: first, be sure you have the all-Wagner Victrola reissue (VIC 1500), the *Odyssey Tristan* disc (32 16 0145), and all the prewar European material that Conrad Osborne reviewed in the October 1972 issue.

Next in order, fittingly, is Melchior's longtime Wagnerian partner, the late Helen Traubel. Again, her most characteristic Columbia material is already in print (the *Walküre* Act III, directed by Rodzinski, on *Odyssey* 32 26 0018; the *Tristan* excerpts on *Odyssey* 32 16 0145), and the present selection hardly gives us much of the quintessential Traubel. Best is the first track, a stunning 1940 "*Divinités du Styx*," borrowed from RCA: this shows what the voice was in its prime: a warm, clear sound with real spin and a thrilling heft all the way up to B flat. Also good is *Elsas Traum*, a rather proclamatory statement, but beautifully shaped, with a strong assist from Rodzinski and the Philharmonic. These *Walküre* selections have not been issued before, perhaps because the voice is not well balanced with the skimpy band, described as the "Metropolitan Opera Orchestra" and directed by one Ernst Knoch. Brünnhilde's *Battle Cry* is not otherwise represented in the Traubel discography: strong but trill-less, with the reach to top C revealing the limitations of range that soon led her to shy away even from Bs. The other two selections are better heard in the more knowing performances with Rodzinski, although here you do get Traubel singing Sieglinde's "*O herrlichste Wunder!*"—no mean sound.

The Italian arias are inflexible and not well shaped, with some very silly ideas about tempo in "*Or sai chi l'onore*" (Charles O'Connell wields the baton on these tracks). Side 2 is all songs: the Beethoven numbers marred by scratchy string playing; a silly Shakespeare setting by New York socialite McNair Ilgenfritz, improbably mixing Puccinian melos with De Falla piano styling; and so on. Only the Strauss *Zueignung* (Knoch and



A prince of a cartridge.



In the footsteps of the king of cartridges (our V-15 Type II Improved) there is, indeed, a prince: the Shure M91ED Deluxe High Trackability cartridge. What's kept the M91ED from ascension to the throne is the fact that its overall trackability scores are very close but not quite up to the phenomenal trackability of the V-15. Even though the M91ED costs substantially less, it incorporates many of the design principles of the V-15: the same gem-quality diamond elliptical stylus tip, the same mass-decreasing "nude" stylus tip mounting, and a similar electro-magnetic structure to give it the ability to effortlessly track the "hottest" passages of modern recordings. All at ultra-low tracking forces that keep record and stylus tip wear comfortably tolerable. For details and specs, write:

Shure Brothers Inc.
222 Hartrey Avenue, Evanston, Illinois 60204
In Canada: A. C. Simmonds & Sons Ltd., Willowdale, Ont.



CIRCLE 52 ON READER-SERVICE CARD

Bach. By Demand.



Never has Bach had better spokesmen for this repertoire than here in these acclaimed Casals and Menuhin performances.

Unavailable for three years, the recordings are now back. On Angel. Freshly repackaged. And remastered for the finest possible new sound. The 6 *Suites* in one specially-priced three-disc set; the 6 *Concerti* in one two-disc stereo set.

Welcome news for those of you who have long requested new editions. A thrilling experience for you who will be hearing these "standards of performance" for the first time.



CIRCLE 5 ON READER-SERVICE CARD

Dokorder 7200

Setting New Sound Standards in Tape Recorders



As sophisticated as tomorrow, the popular-priced Dokorder 7200 offers unprecedented stereo value: 4 Heads • 3 Motors • Electronic Tape Transport Control • Automatic Continuous Reverse/Repeat Playback System • Tape Selector • Tape/Source Monitor • SOS/SWS/Echo • Line/Mike Mixing • Auto Stop and more!

For complete specifications, write:

Dokorder Inc. 1134 Playa Court, Culver City, Calif. 90230

CIRCLE 17 ON READER-SERVICE CARD

his opera band again) is this voice's natural line of country, but the performance is rather too indulgent. All the others come out sounding like "*O rest in the Lord*," and one wishes that more taste had been exercised in this selection. Why not the interesting Brahms songs (including the *Ernste Gesänge* with Coenraad van Bos, who accompanied the songs' world premiere), or some of the oratorio arias—the real "*O rest in the Lord*," for example? It would have been fairer to the memory of a great singer, who was not at home in trivia of the sort displayed here.

Salvatore Baccaloni remains such a vivid memory to Met operagoers of the Forties that one may well look forward to recalling again his ripe humor and virtuoso presence. Alas, on these records it cannot be found, for the vocal problems are too much in evidence: From the opening disintonations of "*Udite, udite*" to the painful efforts involved in encompassing the climax of Falstaff's Act I monologue, it becomes clear how much Baccaloni depended in later years on the visual and the verbal in projecting his roles. The songs, too, are disappointing, for the singer cannot control a line, and the *Sonetti romaneschi* (recitations to piano accompaniment) will remain pretty much a closed book to those unacquainted with the Trastevere dialect of Italian, although at least paraphrases are given on the liner (the only case among these discs where that is done). Baccaloni will be more happily remembered for his contributions to the Busch *Don Giovanni* (Turnabout 4117/9) and the Toscanini *Bohème* (Victrola VICS 6019e).

Three American singers complete the list. Risé Stevens made her first recordings for Columbia in 1941, and the operatic selections here date from that vintage. The smoothness of the voice is most impressive, and also the conscientious musicality, but the results are, for the most part, emotionally bland. Stevens later learned to put more personality into her singing, as one can observe by comparing later versions. Best, perhaps, is the *Mignon* aria; "*Voi che sapete*" lies ill for the voice, with resulting problems of intonation, while "*Divinités du Styx*" is shifted down a tone. The songs take us back again to the Firestone Hour manner.

Dorothy Kirsten is a puzzling singer—a firm, well-knit voice used with sure musicianship; but the selections here vary from the tepid ("*Vissi d'arte*") to the earnestly fervent ("*Un bel dì*") to the really attractive ("*O mio babbino caro*"). Here and there, one finds a real theatrical flair (e.g., at Manon Lescaut's death), but much of the singing is merely efficient: This Micaëla, for example, sounds perfectly able to take care of herself. Tucker is an expert partner in the *Manon Lescaut* material, but the climaxes don't really expand and take off. The Gershwin songs are rather studied, in a microphony contralto that reaches a low G with ease!

Still active, although not at the Met, and still problematic in career terms, is Eileen Farrell, unquestionably one of the great voices, yet never really at home on the operatic stage. Perhaps the reasons have to do with temperament; throughout this recital (all in stereo, and thus from the later Fifties, early Sixties), Farrell seems mainly committed to the vocal problems and their solution, never really seized by the urgency of a character or a situation. The sumptuous sound in the *Ballo* aria is fine, but when we climb to the climax, the

Our amazing low-cost speaker is made with a revolutionary substitute for money: brains.

Two facts stand out about the Rectilinear X1a bookshelf speaker:

Its price is \$79.50*

And its sound is beautiful.

In fact, it sounds quite respectable even in comparison with our top speakers, which cost up to three and a half times as much and have been called the best in the world. We wouldn't be ashamed to match the **Rectilinear X1a** against heavily advertised competitors at twice the price.

The secret of our design? Merely some vigorous thought processes.

We could never see why inexpensive speakers had to sound mediocre, just because nobody bothered to make them any other way. Our engineering logic led us to the startling conclusion that a correct crossover frequency costs no more than an incorrect one. The right distance between the drivers no more than the wrong one. Proper cone material and magnetic structure no more than the wrong ones. And so on, down the line.

When you get right down to it, we reasoned, at least seventy-

five percent of speaker design is knowledge, not money.

So we specified a 10-inch woofer that will handle 50 watts RMS at 1000 HZ, a 3½ inch tweeter and a network that crosses over at 1000 HZ, a lower crossover point than some "highly regarded" three way systems. We put these into a 23" by 12" by 10 ½" cabinet and fussed and fussed. Without any preconceived notions as to how good or bad such an austere design should sound. We stopped only when we could no longer improve the performance.

The result was a \$79.50* speaker that not only covers the range from 45 to 20,000 HZ

without peaks or harmonics but also has extremely low *time delay distortion*, which is **Rectilinear's** chief criterion of speaker quality.

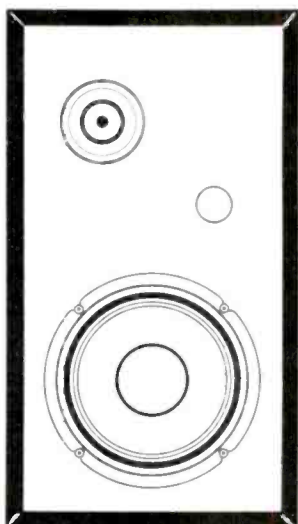
What's more, the **Rectilinear X1a** is a high-efficiency speaker. Unlike some other designs that claim accurate reproduction at a moderate price, it doesn't defeat its purpose by requiring an expensive, high-powered amplifier or receiver for good results. It can be driven to window-rattling levels with a puny 10 watts.

A triumph of brain over brawn, you might say.

(For more information, including detailed literature, see your audio dealer or write to Rectilinear Corp., 107 Bruckner Blvd., Bronx, N.Y. 10454. Canada: H. Roy Gray Co. Ltd., Markham, Ont. Overseas: Royal Sound Co., 409 N. Main St., Freeport, N.Y. 11520.)

*Optional fretwork grille \$10.00 each.

Rectilinear® X1a
Engineering Excellence



CIRCLE 48 ON READER-SERVICE CARD



Herewith, five helpful ideas for adding music without disturbing your decor.

PROBLEM: How do you add a stereo (or 4-channel) system to your living room without upsetting the appearance of the room or adding unwanted furniture?

ANSWER: Use Electro-Voice Custom Loudspeakers that mount almost anywhere. For instance, you can build them into a present bookcase, mount them in a wall (perhaps behind a semi-transparent drape), mount them in a closet door, even put speakers in the ceiling, or install them in existing furniture.

There are sizes and models of E-V Custom Loudspeakers to fit your available space, your budget, and your taste in sound. Write today for complete catalog information and a list of Electro-Voice dealers who'll help you put hi-fi in its place... in your home.



ELECTRO-VOICE, INC., Dept. 434H,
619 Cecil Street, Buchanan, Michigan 49107
In Europe: Electro-Voice, S. A., Römerstrasse 49, 2560 Nidau, Switzerland
In Canada: EV of Canada, Ltd., Gananoque, Ontario

Electro-Voice
a Gulton
COMPANY

CIRCLE 21 ON READER-SERVICE CARD

thrust of the phrase's ascent is chopped off: no risks here to tone, and no image of Amelia in her predicament—just a careful and well-prepared soprano. Most effective, perhaps, is the *Bocanegra* aria, which after all has more to do with scenery than with character. The rather placid work of conductors Rudolf and Cleve is conceivably at fault here: Farrell's best work has always been with great conductors, who can evidently incite from her the kind of response that does not spring naturally from her own temperament (remember the Mitropoulos *Wozzeck* or her fine recording of the *Wesendonk Lieder* with Bernstein, both currently out of print and worthy of reissue)—except perhaps in popular song, for the Rodgers number on this disc is bursting with feeling for words and line, as for once the singer seems to be really enjoying herself both in and through the music.

Thus, for a variety of reasons, these six discs don't fall in the truly indispensable category; as suggested, most of the singers can be heard to much better advantage elsewhere. I hope this won't discourage the diggers in Odyssey's vaults, for one should be able to anticipate more from this quarter: Martial Singher, Jennie Tourel, Bruna Castagna are among the names that spring to mind as candidates for similar attention. D.H.

JESSYE NORMAN: *Lieder Recital*. Jessye Norman, soprano; Irwin Gage, piano. Philips 6500 412, \$6.98.

SCHUBERT: *Schwestergruss; Der Zwerg; Ellens Gesänge.*
MAHLER: *Das irdische Leben; Wo die schönen Trompeten blasen; Urlicht; Liebst du um Schönheit; Ich bin der Welt abhanden gekommen.*

Jessye Norman has a beautiful voice. Her middle register is especially smooth and lustrous, particularly when she sings piano. She has too a very effective lower register, with an astonishingly dark, almost contraltolike burnish about it—as witness the beginning of Mahler's *Ich bin der Welt abhanden gekommen*. The upper third of the voice, however, is less secure. The tone there tends to thin out, to become effortful and unsteady. Norman's breath control, moreover, needs attention: The ends of phrases often lack adequate support and the joins in legato passages are aspirated. She also has difficulty in handling fast music with delicacy. In other words, there is still something unfinished about her technique.

Success has nevertheless come to this young artist with great rapidity. Apart from the sheer loveliness of the voice she has an impressively commanding manner. But her musical personality is stately. Though she always sounds very human, she is essentially grand, imposing, and inevitably a trifle distant. The intimacies of *Lieder* singing do not really suit her very well—at least, her present capabilities. She lacks the right kind of emotional directness, the right sense of involvement. Moreover, she cannot yet cope with the flexibility of mood the art song requires. She lacks variety of manner, volatility, and above all the ability to color the voice appropriately. The swift to-and-fro of drama and dialogue in a work like *Der Zwerg* is therefore beyond her. The voices of Queen and Dwarf sound pretty much the same, the starry seascape with which the song opens makes little impression. In *Das irdische Leben* there is only a slight difference between the importunities of the starving child and the agitated replies of the mother. In *Wo die schönen Trompeten blasen* the strange



Jessye Norman

dreamlike shifts of tone get smoothed away. Both the visionary *Urlicht* and the consolatory *Ich bin der Welt abhanden gekommen* are prosaically handled.

A lot of these songs are taken too slowly. Part of the fault may be Gage's. He opens Ellen's first song in a disconcertingly deliberate, overaccented manner and must in large measure be held accountable for the heaviness that weighs the piece down. Otherwise, he plays fairly well, though without paying enough attention to the composer's dynamic markings (e.g., in *Wo die schönen Trompeten blasen*, where he does not emphasize the treble sufficiently), and once or twice he gets a little flustered.

Anyone looking for Mahler songs ought to turn to Christa Ludwig's recitals on Seraphim (60034 and 60070), where she is brilliantly accompanied by Gerald Moore. Schubert *Lieder* are widely available, of course, but it might be mentioned that Ellen's songs have been superbly recorded by Elly Ameling (accompanied by Jörg Demus) on Electrola (63-029025), an all-Schubert recital well worth searching out in specialty import stores. D.S.H.

SONIC ARTS UNION. Music by Lucier, Ashley, Behrman, and Mumma. Various performers. Mainstream MS 5010; \$4.98.

The Sonic Arts Union is a group of four avant-garde American composers—Alvin Lucier, Robert Ashley, David Behrman, and Gordon Mumma—each of whom is represented with one work on this record. It was recorded at the Rose Art Museum of Brandeis University, and one can easily understand why the most striking work in it—Ashley's *Purposeful Lady Slow Afternoon*—was not recorded on his virginal home campus, that of Mills College.

Purposeful Lady is described as "the opening number of the *Wolfman Motorcity Revue*" and as "a solo song for female vocalist with a 'back-up group' of girls' voices and a simple rhythmic accompaniment." The song, however, is recited throughout, and rather breathily and dead-pan: the back-up group of girls' voices comes in only with a repeated wordless burp, and the purposeful one, at least at the start, is not the lady but her boy friend. As she tells it, he has an expert, experienced tongue.

Continued on page 104.

When they start to jam, your BASF Cassette won't.



Ever lose the most exciting moment of a performance because your cassette jammed?

At BASF we've done something to our cassettes to keep that from ever happening again. We've added Special Mechanics™. The first jam-proof system that really works.

Not just some times. All the time.

Inside each BASF Cassette, two precision guide arms feed the tape smoothly from reel to reel. So there's never a rough wind, never a snag.

These unique guide arms also eliminate those annoying distortions like wow and flutter that seem to be "built-in" to most ordinary cassettes.

Combine our Special Mechanics with the super sensitivity of BASF tape and the result is a fidelity and range



you'll have to hear to believe.

Sound reproduction so good, it's made BASF the best selling Cassettes in all of Europe.

Here in the states, people who really know superior tape quality are turning on to BASF too. You'll know why the minute you hear one of our SK, LH or Chromdioxide cassettes.

Ask your dealer to play one for you. For more information on BASF's complete line of Audio Products including cassette recorders and reel-to-reel tape, write

BASF SYSTEMS,
Crosby Dr., Bedford,
Massachusetts
01730.

BASF SYSTEMS
Division of BASF Wyandotte Corporation



BASF for people who really know.

CIRCLE 10 ON READER-SERVICE CARD

The Erratic but Never Uninteresting Sir Thomas

The Beecham Society releases recordings of some of the late baronet's live concerts.

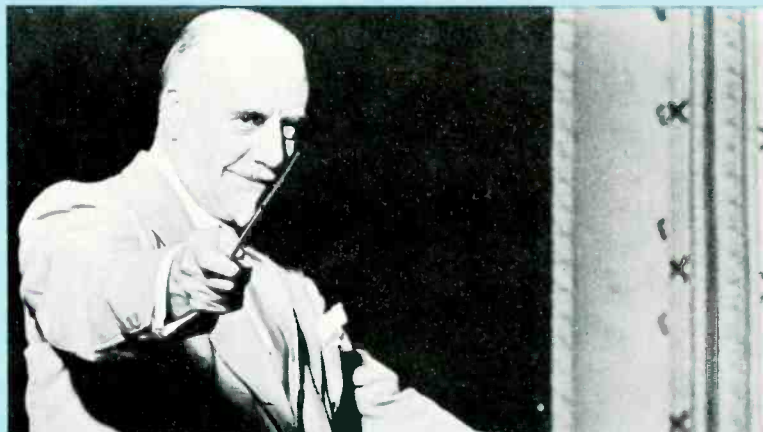
by David Hamilton

YET ANOTHER GROUP devoted to preserving and disseminating the achievements of a conductor of the past, the Beecham Society at first concentrated its activities on publication: a magazine called *Le Grand Baton*, containing useful if not always impeccably prepared discographies, a perhaps inordinate quantity of uncritical reminiscence, and (inevitably) countless Beecham anecdotes. The focus has by no means been restricted to Beecham: Recent issues have featured Mengelberg and Szell, and the standards of layout and accuracy in the discographic work have been on the upswing.

After some debate, the Society has now begun to issue its own recordings, for circulation to members only (membership is \$5 per annum, and the records are \$3.50 per disc, plus shipping). Given Beecham's extensive activity through the 1950s—and the BBC's generous policy of broadcasting live concerts—a good deal of live-performance material is in existence, not to mention operatic and other items from the 1930s and '40s. The records are plainly but functionally presented, in plastic-lined sleeves and slipcases with liner notes reproduced from typescript, and the technical work seems to have been well managed (although in none of the present cases have I been able to compare the discs with alternative sources).

Easily the strongest item among these first releases is the Berlioz Requiem—not, obviously, comparable in sound to contemporary stereo versions, for the somewhat distant pickup tends to obscure subtle details, and the dynamic compression subdues the impact of climaxes. Nevertheless, after a slightly unstable opening movement, this is a fine performance, with a firm rhythmic pulse that maintains an undercurrent of urgency without ever detracting from the repose needed in the quieter moments, blossoming into a fine driving stride in the bigger pieces. Unfortunately, Lewis is not an ideal tenor soloist—too robust in tone—but this affects only one movement. The *Roi Lear* filler is a bit skittish, and poorly recorded; more valuable in this context would be a reissue of Beecham's superb commercial record of Berlioz overtures (Columbia ML 5064).

The Beethoven set is certainly intriguing, if ultimately unsatisfying. Par-



ticularly in the first two movements of the Ninth, the RPO's wind section accomplishes prodigies of clarity; there are many wonderful details here, but eventually one feels the lack of line, of concentration toward ultimate destinations. The slow movement comes a bit unstuck in the last variation, and the finale never has a chance after the rather poor chorus enters. There are, naturally, various minor mishaps of live performance, which also obtrude in the New York recording of the Fourth Symphony, a clear but surprisingly inelastic reading. Elgar's version of the *Queen*, in several stanzas, is sure to delight connoisseurs of that often-arranged anthem. The sound on these discs is pretty fair.

The single disc has special appeal on grounds of repertory, although the Godard concerto has since become available in a stereo version by Aaron Rosand (Turnabout TV-S 34466) that is also less sentimental in style: perhaps this high-class salon fluff should be soupy, but I prefer Rosand's lighter touch. (The rest of his disc—Chausson's *Poème*, Saint-Saëns' *Introduction and Rondo/Capriccioso*, and Berlioz' *Réverie and Caprice*—is less *outré*, but flawed because twelve measures of the Berlioz have been lost somewhere along the way.)

Liszt's *Lorelei*, to the well-known Heine text, is famed in music history as the locus of a remarkable anticipation of the opening measures of Wagner's *Tristan*; it is also a very pretty song, and is well done here, presumably in Liszt's own orchestration. Finally, the *Innemin* suite, of Beecham's own concoction, is amiable tone-painting. Fair sound, except for some patches of static in the Godard and high-note distortion in the Liszt.

Those who found the late baronet a

consistently stimulating interpreter should obviously adhere to the Beecham Society; others may still wish to investigate (the journal is in itself worth the membership fee if you are interested in conductors of Beecham's generation)—erratic Beecham may have been, but he was rarely uninteresting.

GODARD: Concerto Romantique, Op. 35. **LISZT:** Die Lorelei. **DELIUS:** Scenes from Irmelin. Alfredo Campoli, violin (in the Godard); Rosina Raisbeck, soprano (in the Liszt); Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. Sir Thomas Beecham Society WSA 501 (mono; from concert performances, 1954/5).

BERLIOZ: Grande Messe des Morts, Op. 5; Le Roi Lear, Overture, Op. 4. Richard Lewis, tenor; Beecham Choral Society; Royal Philharmonic Orchestra (in Op. 5); BBC Symphony Orchestra (in Op. 4), Sir Thomas Beecham, cond. Sir Thomas Beecham Society WSA 502/3 (two discs, mono; from concert performances, 1959 and 1954).

BEETHOVEN: Symphony No. 4 in B flat, Op. 60; Symphony No. 9, in D minor, Op. 125. **ELGAR (ARR.):** God Save the Queen. Sylvia Fisher, soprano; Nan Merriman, mezzo; Richard Lewis, tenor; Kim Borg, bass (in Op. 125); Edinburgh Royal Choral Union and Royal Philharmonic Orchestra (in Elgar and Op. 125); Symphony of the Air (in Op. 60); Sir Thomas Beecham, cond. Sir Thomas Beecham Society WSA 504/5 (two discs, mono; from concert performances, 1957 and 1956).

Available to members of The Sir Thomas Beecham Society, 664 South Irena Avenue, Redondo Beach, Calif. 90277.

LEONARD BERNSTEIN

MARILYN HORNE JAMES McCracken

The critically-acclaimed Metropolitan Opera production

CARMEN



2709 043 3 LP's Boxed
with full color brochure.

Deutsche Grammophon Records, MusiCassettes and 8-Track Stereo Cartridges
are distributed in the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.

CIRCLE 15 ON READER-SERVICE CARD

SAVE!

MONEY • TIME • FREIGHT

- QUALITY STEREO EQUIPMENT AT LOWEST PRICES.
- YOUR REQUEST FOR QUOTATION RETURNED SAME DAY.
- FACTORY SEALED CARTONS—GUARANTEED AND INSURED.
- SAVE ON NAME BRANDS LIKE:
A.D.C. KLH
A.R. SHURE
DYNACO KOSS
FISHER SONY

AND MORE THAN 50 OTHERS
BUY THE MODERN WAY
BY MAIL—FROM

illinois audio

Department 217H
1019 North Dearborn Street
Chicago, Illinois 60610
312-664-0020

CIRCLE 26 ON READER-SERVICE CARD

GET MORE and BETTER FM Stereo Multiplex BROADCASTS

WITH **FINCO**
Award Winning FM Components

FM ANTENNA
Model FM-4G

\$28.60 list

FM BAND
PASS FILTER
Model 3007
\$8.05 list

FM INDOOR
AMPLIFIER
Model 65-7
\$26.20 list



Write Dept. HF-473—for Catalog 20-213

THE FINNEY COMPANY
34 W. Interstate St., Bedford, Ohio 44146

CIRCLE 23 ON READER-SERVICE CARD

Continued from page 100.

but not for talking; later *her* tongue comes into play, but not for tasting, at least not primarily. Cynthia Liddell is the marvelous reciter.

Lucier's piece, *Vespers*, is for the Environ-Ears Recording System and an instrument called the Sondol. The idea is to endow human beings with echolocation—the ability to locate one's self by means of outgoing and incoming sound pulses enjoyed by bats, dolphins, and other animals. The sondols emit sharp, repeated clicks, and the work as recorded is a dense tissue of such sounds—very exciting as composed noise but, in the nature of things, unrevealing of space and location.

Behrman's piece, *Runthrough*, is for a cheap, easily built electronic circuit whereby people can have fun making noises together. The recording reaffirms the well-known fact that what is fun to play is not always fun to hear.

Mumma's *Hornpipe* is a study in new techniques for the horn. It is not only played with its mouthpiece but with reeds of various kinds. Slides are removed from it so that, among other things, the sound comes out of the intestines of the instrument and not its bell. Most remarkable of all, Mumma adds a "cybersonic console," an electronic device worn on the player's body, which is activated by certain horn sounds, plays duets with the horn, and goes off by itself on solo embroideries. Fascinating beyond description. A.F.

LEOPOLD STOKOWSKI: Sixtieth Anniversary Concert. Silvia Marcovici, violin; London Symphony Orchestra, Leopold Stokowski, cond. For a feature review of this recording, see page 72.

TITTA RUFFO: Opera Recital. Titta Ruffo, baritone; various orchestras, Walter Rogers and Josef Pasternack, conds. RCA Victorla VIC 1680, \$2.98.

ROSSINI: *Il Barbiere di Siviglia*: Largo al factotum; Dunque io son. **VERDI:** *Nabucco*: Trem in gl'Insani. **ERNANI:** Lo vedremo; Oh! de' verd'anni miei. **FALSTAFF:** Quand'ero paggio. **PUCCINI:** *Tosca*: Mi dicono venal. **GOUNOD:** Faust: Dio possente. **MASSENET:** *Il Re di Lahore*: O casto fior. **MEYERBEER:** *L'Africana*: Adamastor, re dell'onde. **PONCHIELLI:** *La Gioconda*: Pescator, affonda l'esca. **GIORDANO:** *Andrea Chénier*: Son sessant'anni; Nemico della Patria. **FLOTOW:** *Martha*: Chi mi dira. **RUBINSTEIN:** *The Demon*: Do not weep, my child.

Titta Ruffo is one of those phenomenal singers who impresses himself instantaneously upon the public, whose voice, once heard, can never be mistaken for anyone else's. As his recorded legacy makes clear, Ruffo's was certainly a remarkable organ: Rich and ringing as it was, especially at the top, it also had a dark coloration and an almost ferocious bite, a declamatory, slightly nasal edge that lent great vividness to his vocalism. Like his friend Chaliapin he gave, during his prime, an impression of inexhaustible reserves—and this despite the fact that the voice was actually very short. For all the brilliance of his top register (and he could launch into Gs and As without a quail) the lower third of the voice was weak. In the mid to high range characteristically called for by the baritone roles of Italian opera he was however irresistible.

The first two selections here are excellent examples of Ruffo's vocal personality. He sings the music of Rossini with marvelous ease and, despite the size of the voice, with buoyant verve. Rather than hamming up the text he

characterizes Figaro through the music: By coloring the voice and making effective use of rubato he creates the personality of a mercurial busybody. The fluency of his fast patter in "*Largo al factotum*" is alone worth the price of the entire disc. Maria Galvany is very good as Rosina. Though the tone sounds rather shallow her virtuosity is most enjoyable.

The other notable performances on this highly recommended recital are the excerpts from *Nabucco* (beginning with the recitative, in which Ruffo impersonates the High Priest as well as Nabucco), *Gioconda*, *Andrea Chénier*, and *Ernani* (especially "*Oh! de' verd'anni miei*"). Ruffo was not the smoothest baritone of his time. This well-engineered disc, which represents his vocalism from 1907-1922, once again demonstrates that he is at his best when the demands of vocal suavity are balanced by a dramatically appropriate sense of urgency, of swagger, fervor and impetuosity. Scarpia's monologue however sounds curiously subdued. The *Falstaff* and *Demon* excerpts (the latter in unidiomatic Russian) are little more than curiosities. But everything is worth listening to. There are few voices of this magnificence to be heard at any time—even on records. No texts, but helpful notes by George Jellinek. D.S.H.

WELLER QUARTET: "Mozart's Quartet Party." Weller Quartet, London Stereo Treasury STS 15168, \$2.98.

MOZART: Quartet for Strings, in G, K. 156. **HAYDN:** Quartet for Strings, in D, Op. 1, No. 3. **DITTERSDORF:** Quartet for Strings, No. 5, in E flat. **VANHAL:** Quartet for Strings, in F.

London has assembled this program on a basis that is hard to resist. It all began one summer evening in Vienna in 1784—at which point, enter the Irish tenor Michael Kelly, from whose *Reminiscences* we quote: "Storace gave a quartet party to his friends. The players were tolerable; not one of them excelled on the instrument he played, but there was a little science among them, which I dare say will be acknowledged when I name them. First violin, Haydn; second violin, Baron Dittersdorf; violoncello, Vanhall [*sic*]; tenor, Mozart. . . ."

It was an evening to become famous in music annals, thanks to Kelly's account. What the tolerable little ensemble played is not known, but surely with such a foursome on hand, one or two of them must have turned up with some of his own music under his arm.

In any case, London has gathered representative works of each on this disc, and the Weller Quartet renders them with a loving hand, neither overplaying nor slighting the music, giving the fast movements crispness and the slow movements a lovely legato kind of shaping. And the slow movements are what really strike home. Mozart's sets the first violin free to ruminate in a minor-mode, *affettuoso* mood, and Haydn's creates some luscious intertwining between the two violins. Dittersdorf can't be bothered with a slow movement at all, but does turn out one of the more curious quartets in the literature—neither the first nor the last movement seems to have any idea of where it is going, but is full of surprising and untoward subjects, and changes its mind every few measures. The last movement features an extraordinary passage in which the violin cries out over a long pedal point, and the cello grunts once in a while. Vanhal is pale in this company, but never mind. I found the entire recital engaging. S.F.



Heresy® Loudspeaker System

Nearest Thing to a **Klipschorn**® in a small speaker

The same flatness of response. The same application of the basic laws of physics. The widest range with the least distortion of any speaker its size. All these make the HERESY a superlative primary speaker where space is limited.

Tweeter and midrange, as on the KLIPSCHORN, are horn loaded. The woofer, a direct radiator, has the low diaphragm amplitudes and velocities necessary for low modulation distortion. Although it occupies only 1.5 cubic feet, the response, range and efficiency equal or exceed systems of considerably larger size.

Where an existing stereo array comprises large Klipsch models, HERESY speakers, being compatible, are ideal for expanding to a quadraphonic or other multi-speaker array.

Klipsch and Associates, Inc. P.O. Box 280H-4 Hope, Arkansas 71801



Please send me your latest brochure and list of dealers.

Name _____

Address _____

City _____ State _____ Zip _____

For Alumni and Angels— Recordings from the NEC

by Robert C. Marsh

READING George Santayana's accounts of intellectual and artistic life in the Boston of the early years of this century, it soon becomes clear that in those days culture was something that Europeans had and the Americans of the cultivated classes were trying to get. European chauvinism remains such that, if it can be managed, the super-snobs will try and convince us that this is still the case. But it isn't.

Somewhere in the past seventy years American cultural achievements began to equal or surpass the best Europe had to offer in many artistic fields, and one of them is orchestral performance. Of course Europeans were involved in this process, but after their lessons had been taught and traditions and standards established, Americans could sustain or even raise the criteria of excellence that had been set.

The musical profession in the United States is demanding and highly competitive. Sit at the music desk of a major American newspaper and you will be flooded with press releases from music schools, music teachers, and young artists demanding attention. But bold indeed is the present gesture of making a series of recordings of student musicians at work and inviting us not to read but to listen.

Indeed, the project seems even bolder when the records arrive over the signature of New England Conservatory president Gunther Schuller, who has offered in the recent past some fairly sweeping and vigorous condemnations of American music criticism. But in the realms of art, praise always means something, even if negative opinions don't count. And the records deserve praise. Critics would have to be as bad as Schuller says they are not to recognize that!

For a start, the New England Conservatory Symphony Orchestra is clearly as fine a group as you will hear in residence in many European cities, including some national capitals. Indeed, I have no doubt that many NEC students complete their studies to take jobs in professional orchestras inferior in over-all achievement to the conservatory ensemble they have left. Both the Strauss and Stravinsky are demanding works in the extreme, and they are played in a manner that attests to Schuller's high skill as an interpreter and orchestra-builder.

I do not mean that you cannot find faults, or that you might mistake the group for the Boston Symphony. This is a student orchestra. The brass section does not always have sufficient weight of tone—at least to Chicago ears—and the strings sometimes need more polish. But it is still a fine-sounding group.

Moreover, it does its best work in the Stravinsky. When you remember the fearsome reputation of this music even twenty-five years ago, to find students playing it so well shows how far we have come and how rapidly ideas change. The Stravinsky, however, is a test in another way: The complexity of the score precludes heavy tape editing. Even with generous retakes (no grave failing with a student ensemble) there is no way to splice tape to get this effect if the orchestra cannot play the music. So this is the more impressive of the two orchestral discs, although in the Strauss the spacious hall effects (which SQ encoding provides for those who can play the disc in four-channel) are pleasing to hear.

Who's going to buy these records? The primary audience is alumni, but hardly less important are potential angels. In its 106th year, the New England Conservatory—like many another private music school—is feeling the financial crunch, and showing us what its students can do is obviously going to help.

Neither the Harris nor the Porter sonatas (Quincy Porter was a onetime head of the conservatory, by the way) is otherwise available. Both are important American keyboard works. I find Donald Harris' sonata especially stimulating to the imagination, and the performances are highly effective. The performer in this case is a member of the faculty, and her range as a teacher is suggested in the skillful way in which she plays the Schumann sonata.

The conservatory chorus is perhaps the group that least needs introduction, since it has appeared on commercial recordings with the Boston Symphony. Like all American choral groups, it lacks the deep Slavic bass voices that put a truly solid foundation under the music of a composer such as Gretchaninov, but if the Russian works seem somewhat light in tonal heft because of this, they are well and sensitively sung nonetheless, and the collection of choral works from this century is extremely well done and very much worth having in any collection of records that explores this area.

The Hindemith/Persichetti record and the Schoenberg disc are more distinctively student performances and duplicate repertory that is available from other groups. I find the NEC Wind Ensemble the least impressive of the ensembles represented here, since the woodwind section is stronger than the brass. Anyone who wants the Hindemith—except NEC alumni—will probably take the composer's own version (Seraphim S 60005). It is, of course, a work of some importance,

and the Persichetti is another fine score of this type. On the whole, it gets the better of the two performances.

The choice of the Schoenberg quintet reflects, I suspect, academic fashion as much as anything else. (How many times will these students ever play it after they leave the conservatory?) It is, in fact, one of the most accessible of the composer's works on his way to the complete development of his 12-tone style, and repetition makes its points even clearer. The quality of woodwind playing at the conservatory is here fully demonstrated. I bow respectfully to these young musicians and their teachers. Giving an entire record to this work, however, makes it rather expensive.

Keeping up with the Joneses academically is one of the great games being played today, and a series of records such as this can provide recognition and reward far in excess of their production costs. They may well start a trend, in which case it is to the credit of the New England Conservatory not only that it was the innovator but that it set some rather high standards for others to match.

SCHOENBERG: Quintet for Winds, Op. 26. New England Conservatory Chamber Players. NEC 102, \$5.00.

HINDEMITH: Symphony for Band, in B flat. **PERSICHETTI:** Symphony No. 6, Op. 69. New England Conservatory Wind Ensemble, Frank L. Battisti, cond. NEC 103, \$5.00.

TWENTIETH CENTURY CHORAL MUSIC; RUSSIAN CHORAL MUSIC. New England Conservatory Chorus, Lorna Cooke de Varon, cond. NEC 104, \$5.00.

IVES: Sixty-Seventh Psalm. **STRAVINSKY:** Ave Maria; Anthem; The Dove Descending. **POULENC:** Two Christmas Motets; Hodie Christus natus est; O magnum mysterium. **SCHOENBERG:** De profundis (Psalm 130), Op. 50b. **GRETCHANINOV:** Canticle of the Wisemen. **KOLOVSKY (Arr.):** On the Mountain, on the Hill. **ANON.:** Six Ancient Georgian Songs.

STRAUSS, R.: Ein Heldenleben, Op. 40. New England Conservatory Symphony Orchestra, Gunther Schuller, cond. NEC 105 (SQ-encoded four-channel disc), \$5.00.

SCHUMANN: Sonata for Piano, in F sharp minor, Op. 11. **HARRIS:** Sonata for Piano. **PORTER:** Sonata for Piano. Veronica Jochum von Moltke, piano. NEC 107, \$5.00.

STRAVINSKY: Le Sacre du printemps. New England Conservatory Symphony Orchestra, Gunther Schuller, cond. NEC 108, \$5.00.

Available from New England Conservatory Alumni Association, Scholarship Recording Fund, 290 Huntington Ave., Boston, Mass. 02115.



Stanton. Benchmark for an Industry.



Stanton's 681 Series is the Calibration Standard to recording engineers such as Robert Ludwig.

Whatever the requirements for recording and playback, Stanton's Series 681 cartridges are the Calibration Standard. And there is a 681 model engineered specifically for each of these critical applications. That's why Stanton is truly the Benchmark for the industry.

The Stanton 681A – For Cutting Head Calibration. With Stanton's Model 681A, cutting heads can be accurately calibrated with the cartridge, for it has been primarily designed as a calibration standard in recording system checkouts. Frequency response is factory calibrated to the most rigid tolerances and the flattest possible response is assured for precise alignment of recording channels.

The Stanton 681EE—for Critical Listening.

Stanton's Model 681EE is designed for low-distortion tracking with minimum stylus force, regardless of the recorded velocity or the distance of the groove from the disc center. High compliance, low mass and low pressure assure perfect safety even on irreplaceable records.

All Stanton Calibration Standard cartridges are guaranteed to meet the specifications with exacting limits. Their warranty comes packed with each unit—the calibration test results for that individual cartridge.

For complete information and specifications write Stanton Magnetics, Inc., Terminal Drive, Plainview, L.I., New York.



All Stanton cartridges are designed for use with all two- and four-channel matrix derived compatible systems.

CIRCLE 53 ON READER-SERVICE CARD

in brief

HAYDN: Quartets for Strings; Op. 54: No. 1, in G; No. 2, in C. Amadeus Quartet. Deutsche Grammophon 253 0302, \$6.98.

These quartets date from around 1789, the years of Haydn's full maturity, when he was deeply influenced by the music and personality of Mozart. Both works are highly innovative, with the second particularly rich in bold and unexpected gestures. The three quartets of Op. 54 take about an hour to play and have been available on a single disc. DGG here gives us two thirds of the series on a record that plays some forty minutes. The performances are excellent. You would have to do quite a bit of searching to find better ones. But the cost is a bit steep, and one may well wonder if the set will be completed. It should. R.C.M.

MOZART: Serenades, Vol. 3: Serenade in G, K. 525 (Eine kleine Nachtmusik); Serenade in D, K. 185. Vienna Mozart Ensemble, Willi Boskovsky, cond. London Stereo Treasury STS 15171, \$2.98.

This is a competent if somewhat matter-of-fact recording of the queen of serenades. What is missing in Boskovsky's concept is the subtle and nearly imperceptible inflections and changes of pace that are essential in this style. The Viennese play well and straightforwardly, but the phrasing is too regular and the conductor's variations in tempo are on the obvious side. The same goes for the fine early serenade, K. 185. The sound is first-class. P.H.L.

MYSLIVECEK: Concerto for Violin and Orchestra, in D. BENDA: Concerto for Violin and Orchestra, in B flat. STAMITZ, K.: Concerto for Violin and Orchestra. Eugen Prokop, violin; Prague Chamber Orchestra, Miloš Šádlo, cond. Supraphon 1 10 1060, \$6.98.

If a violinist undertook to present an hour's live concert encompassing these works, his audience would probably decide it was a good night to go to the movies. How many volunteers there may be for the same fare via a recording seems to me a highly significant question. Is there really anyone around today to whom the endless formula figuration, the never-ending sequential chains, the orchestral space-filling give pleasure? Outside of a dissertation on the birth of the classical solo concerto, these works seem to me to have little justifiable demand on one's time. Well, maybe the Czechs feel good for having made efforts like this one, because their musical heritage is certainly an honorable and important one. The trouble is, the soloist in the present case is one of those thin, pure, precise, rather anemic presences whom one cannot imagine taking hold of anything more robust than just this kind of music. And even here, where certain figuration is calculated to bring out the sonority of the instrument, there just isn't blood enough to put it across. S.F.

SCHUBERT: Symphony No. 9, in C, D. 944. Budapest Philharmonic Orchestra, Ervin Lukács, cond. Hungaroton LPX 11558, \$5.98.

This is a thoroughly musical reading even if the actual playing lacks the ultimate polish. The Budapest Philharmonic produces a warm, glowing, committed sound, with singing strings and winds, robust, biting brass. There are the usual traditionalisms in the interpretation, with a speed-up into the first allegro, for example, but even these questionable details are carried out tastefully. The toughmindedness and symphonic grandeur, in other words, are conveyed along with the Wienerisms. My chief reservation concerns the scherzo—a bit slow to begin with, and made to sound interminable because every last repeat is opened out. The Hungaroton sound is rather closely miked, with asperity and ultraclear timbre taking the place of mellow blend and polished glossiness. In short, a good account of a magisterial opus, but not one to take the place of Karajan/Berlin (DGG) or Toscanini/Philadelphia (RCA—a reissue is promised in the near future). H.G.

TELEMANN: Concerto for Viola and Orchestra, in G. HANDEL: Concerto for Viola and Orchestra, in B minor. BACH, J. C.: Concerto for Viola and Orchestra, in C minor. Lubmir Malý, viola; Prague Chamber Orchestra, Libor Hlaváček, cond. Supraphon 1 10 1057, \$6.98.

These are respectable and rather dull performances of respectable and rather dull works. The violist himself is a supple, smooth, and focused instrumentalist; the orchestra tends to be plodding and heavy-handed. The Handel is cited in the album notes as being an example of the high baroque "crystallized in its supreme form," but last I heard, this concerto was spurious—the handiwork of Henri Casadesus, a violist and founder of the Société des Instruments Anciens in Paris at the turn of the century. Casadesus "discovered" the piece, realized the bass, and orchestrated it, and when pressed for information about the autograph was embarrassed in much the same way Fritz Kreisler was embarrassed about his Pugnani, et al. I wish M. Casadesus had been a little briefer while he was about it—the last movement *does* go on. The Telemann, of course, is well known; the J.C. Bach relatively unknown and quite unremarkable. S.F.

BOSKOVSKY: Music of Vienna, Vol. 2. Waltzes: STRAUSS II: Wein, Weib und Gesang, Op. 333; G'schichten aus dem Wiener Wald, Op. 325. LANNER: Die Schönbrunner, Op. 200. ZIEHRER: Wiener Bürger, Op. 419. KOMZAK, K., SR.: Badsner Mäd'ln, Op. 252. Polkas: STRAUSS, E.: Bahn frei, Op. 45; Ohne Aufenthalt, Op. 112. STRAUSS II: Auf der Jagd, Op. 373. Overture: SUPPE: Leichte Cavallerie. Johann Strauss Orchestra of Vienna, Willi Boskovsky, cond. Angel S 36887, \$5.98.

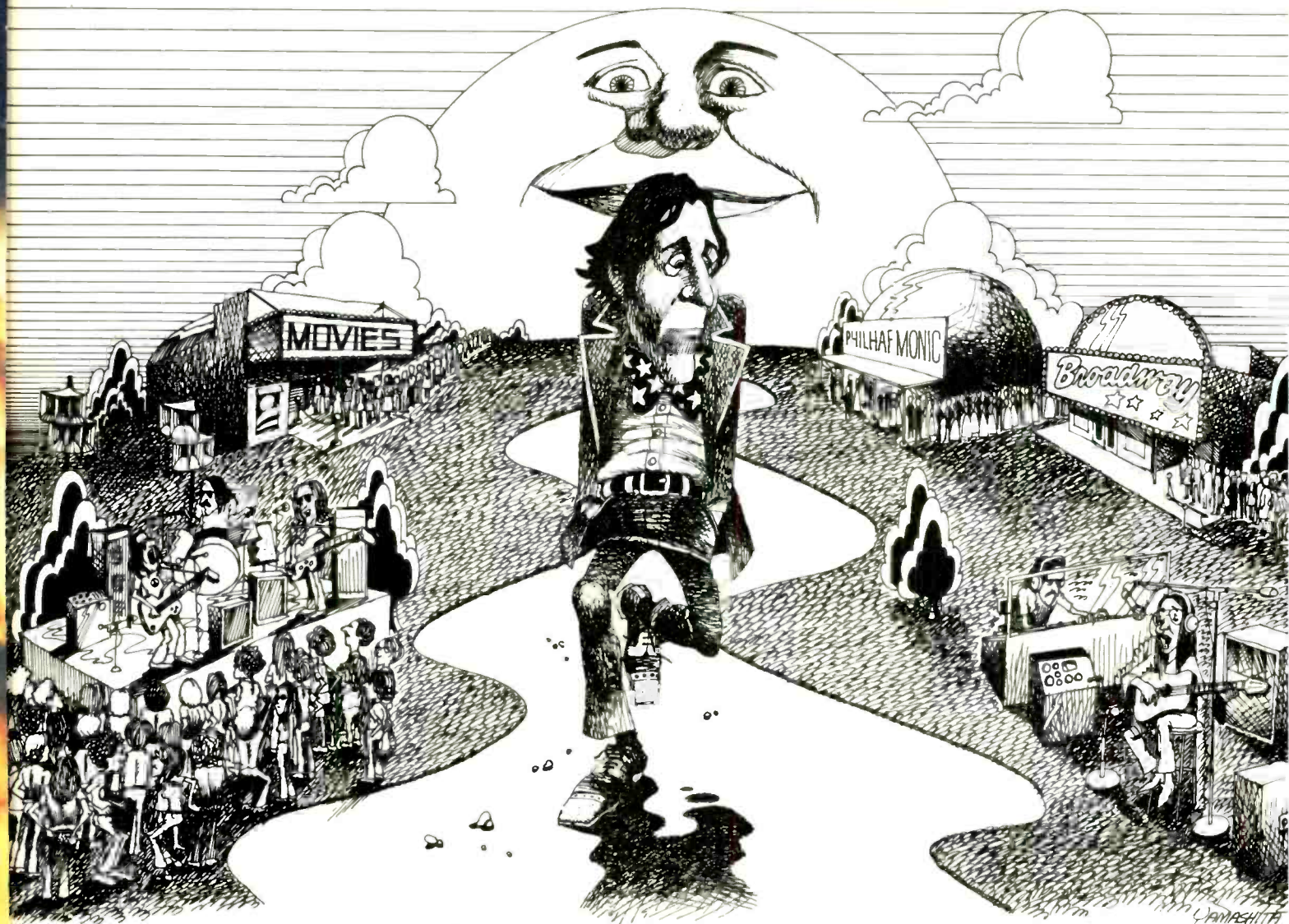
The second release in Boskovsky's Angel series (begun in May 1972 with S 36826) warrants exactly the same praises for its *echt Wiener* idiomatic authenticity, its gleamingly clean recording, and its deft spicing of familiar programmatic choices with a few sure to be novel to many American listeners (including myself at least where Eduard Strauss's *Non-Stop* Polka is concerned). But Boskovsky not only confirms the reputation he has gradually built up as the outstanding contemporary exponent of the true Viennese style but gives further persuasive evidence that he is continuing to grow in interpretative delicacy and subtlety. Certainly it would be hard to match anywhere else the present combination of insouciant zest, graceful lit, and proud vigor. The only possible grounds for complaint must be the failure to identify by name the deft zither soloist in *Tales from the Viennese Woods*. R.D.D.

GREGORIAN CHANT: Salva Festa Dies. Benedictine Monks of the Abbey St. Maurice and St. Maur of Clairvaux. Philips 6580 061, \$6.98.

Gregorian chant with a twentieth-century flavor; i.e., discreetly "harmonized" on the organ. If you're a purist this won't be to your taste, but if you are familiar with this style as it is practiced in the modern Catholic service you will know it doesn't interfere with the beautiful flow of the melodic line at all. The chants are taken from various services for the Christmas and Easter seasons. Some are familiar, some are not. The notes are no help whatsoever in determining any of this. S.T.S.

SUPPE: Leichte Cavallerie; Ein Morgen, ein Mittag, ein Abend in Wien; Pique Dame; Die Schöne Galathee; Banditenstreiche; Dichter und Bauer. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 2530 051, \$6.98.

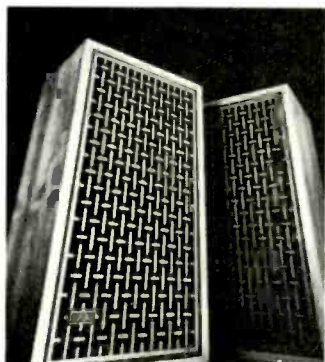
As any noninfatuated follower of Von Karajan might expect, he drives these familiar warhorses unmercifully hard in their lively passages and is lavish with romantic "expression" in their lyric moments. These readings are both pretentious and mannered, especially in comparison with Henry Krips's memorably graceful and poetic ones for Angel. But, and it's a very big but indeed, the incandescently brilliant Berlin Philharmonic performances are so magnificently recorded here (outdoing even the impressive Phase-4 engineering given Sharples last September), that I have to listen with unwilling respect and even awe despite all my aesthetic objections to the interpretations themselves. R.D.D.



**Since more music
is performed over an Altec system,
doesn't it make sense to...**

involve yourself with this same sound at home. Altec is the standard for the entertainment industry. You'll find it at hundreds of recording studios. And almost every theater. And at most music halls, auditoriums and rock concerts. Chances are, Altec was involved the very first time you listened to music.

The 874A Segovia is the Altec system shown below, \$250 each speaker. It has a 17 lb. magnet, the largest of any speaker in its price class. So the bass response is unparalleled. You hear more music. More than you've ever heard before. Your Altec dealer will turn it on for you. Or write Altec, 1515 S. Manchester Ave., Anaheim, Ca. 92803.



**When music becomes more than
just something to listen to,
ALTEC is involved.**

ALTEC

A DIVISION OF ALTEC CORPORATION

the lighter side

reviewed by

MORGAN AMES
ROYAL S. BROWN
R. D. DARRELL
HENRY EDWARDS
MIKE JAHN
JOHN S. WILSON



symbol denotes
an exceptional recording



BILLY PRESTON: Music Is My Life. Billy Preston, vocals; rhythm accompaniment plus horns. Clarence McDonald and David T. Walker, arr. *I Wonder Why; Ain't That Nothin'; Nigger Charlie*; eight more. A&M 3516 \$5.98.

The outfrontness of Billy Preston is wonderfully displayed on the album cover of this set. It is simply a portrait photograph of the artist at his best: smiling. And while we're at it: The back cover is a photo of Preston standing in the center of a circle of ten keyboard instruments, including organ, Fender-Rhodes, electric harpsichord, and others. While Preston is not credited with playing keyboards on this album, the fact is that he is one of the finest and most in-demand players in Los Angeles.

In one of his songs, *Will It Go Round in Circles*, Preston says, "... I'm gonna let the music move me around." That is Billy Preston's essential charm. He trusts himself and



Billy Preston—he won't let you down.

his music. He likes to feel good and pass it around. He backs himself up by superb playing and sincere, energetic singing.

Preston usually finds a way to pay tribute to the Beatles, a group on whom he had a strong personal influence a few years ago. In this album, he breathes new life into Lennon-McCartney's *Blackbird*. Other highpoints are *Ain't That Nothin'* (co-written with Joe Green and Robert Same); *God Loves You* (co-written with John Schuler); *Make the Devil Mad* (*Turn On to Jesus*); and *Nigger Charlie* (lyric by Joe Green).

Stick with Billy Preston. He won't let you down. M.A.

"PASSPORT" SERIES: To England, Scotland, Wales, Ireland, Germany, Russia. Various native artists. London SW 99600-08 (nine discs), \$5.98 each. Tape: ●● M 99600-08, \$6.98 each; ●* M 99800-08, \$6.98 each.

England: "In London." Coldstream Guards Band (99600). Scotland: "Famous Sacred Songs." Kenneth McKellar, tenor (99601). "Highland Pageantry." The Black Watch (99602). Wales: "Snowdonia's Festival of Song." North Wales Association of Male Voice Choirs (99603). Ireland: "Off to Dublin in the Green." Dermot O'Brien Ensemble (99604). "Let's All Dance." Gallowglass Ceili Band (99605). Germany: "Gemütlichkeit im Hofbrauhaus." Original Münchner Hofbrauhaus Band (99606). "Geburtstagständchen." Will Glahe Ensemble (99607). Russia: "Volga Song." Tschaika Cossacks (99608).

This series is the latest of many attempts by record manufacturers and importers to make the representative nonclassical music of other countries better known to American listeners. Of course some nationalistic releases always have been included in American companies' foreign-language catalogues and many more are made available by specialist importers like Peters International. But occasional specific promotions, like those in the past by Capitol (based on the worldwide resources of EMI) can perform a valuable service in drawing special attention to the incalculable musical riches existing outside the borders of the United States. I write "can" since the present service is of highly mixed value, and these "passports" are particularly handicapped by the lack of any descriptive notes—a lack even less forgivable in a standard-price series like this than in one issued at bargain prices.

Let's begin brutally by denying visas for two wasted-time trips. The Gallowglass Ceili Band is intolerably coarse in both tonal qualities and mercilessly leaden-footed performances of what should be vivaciously bouncing jigs, reels, and waltzes. And the onetime fine accordionist, Will Glahe, proffers a favorite salon serenade program that is much better recorded, but its arrangements are hopelessly unimaginative while the performances (co-starring anachronistic electronic organ and vibes) are mind-numbingly stolid.

Three other trips well may appeal to many listeners, but I beg to be included out. Kenneth McKellar's big, if shaky-voiced, singing of so-called sacred songs (among them, *Amazing Grace* as well as more conventional favorites) may be hits in Scotland but there's little if anything Scottish about them. However, he is occasionally impressive, as in the air from Kienzl's *Evangelimann* and his incongruous male version of Purcell's "When I am laid in earth." There are even more impressive moments in the fine expansive actual-performance recording of the April 1972 Snowdonia Festival. But here the magnificent

Welsh voices are somewhat handicapped by inadequate piano and organ accompaniments, the representation of too few native materials, and by the inclusion of a ridiculous disarrangement of *The Battle Hymn of the Republic*—a song which seems to have a fatal attraction for the British, as revealed all too clearly by this version, a no-less-silly one by McKellar on his program, and Phase-4 spectaculars of some years back. Then, since I'm personally anaesthetic to the maudlin joys of beer-hall songs and singing, I'm probably disqualified from evaluating the Munich Hofbrauhaus examples apparently made on location with a well-soused clientele singing (and shouting and whistling) along with a typical "German band" in the "standards" of this genre: *Ein Prosit; Trink, Trink, Brüderlein Trink; Bier hier*; and the German *Rosamunde* version of what we know as the *Beer Barrel Polka*. But I must admit that the participants sound as though they were enjoying themselves immensely.

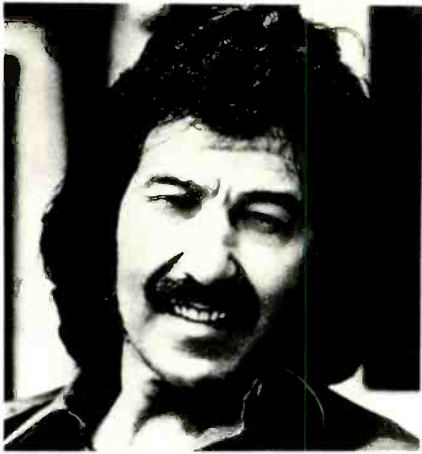
Fortunately, there are four more widely attractive tours. That to Russia offers more magnificent choral singing with more suitable (balalaika, bayan, etc.) accompaniments and more appropriate nationalistic selections, not excluding *Two Guitars, Legend of the 12 Robbers*, and a high-voltage *Hei Odessa!* The handicaps are relatively minor: mannered soloists and an over-all impression that the ensemble may be a bush-league farm club of the famous Don Cossacks. Practically unhandicapped, however, is the Dermot O'Brien small vocal and instrumental ensemble program of airs and dances. The vivacious zest of Irish music, so badly betrayed by the Gallowglass Band above, is restored to life here, and it would be hard indeed for even the most anti-Hiberian listener to resist the infectious gusto of the jolly ballad of *Johnson's Motor Car* and the toe-tickling *Set Dance Medley*.

Except for this 1967 recording (originally on the English Delyse label), all the others above apparently are of quite recent engineering vintage—which throws into higher relief the notable sonic (as well as musical) appeal of the remaining two releases, originally issued under RCA labels in 1958-59 at the dawn of the stereo era. "Highland Pageantry" still remains one of the outstanding examples of Scottish military-band and pipes-and-drums music; and it is made particularly attractive to Sassenach listeners by its inclusion of a long and well-varied medley (without bagpipes) of Harry Lauder song-tunes. Better still both for its big, lucid, completely honest sonics and its irresistible *divertimenti* is the "In London" program of the Coldstream Guards Band under Lt. Col. Douglas A. Pope, which features some novel (to Americans) as well as familiar pieces by Eric Coates, Ketelby, Sullivan, and others. This represents British band playing of the great days when it was well-nigh incomparable—an invaluable "Passport to England" and some of its onetime most characteristic music-making. R.D.D.



HURRICANE SMITH. Hurricane Smith, vocals; orchestral accompaniment. *Oh, Babe, What Would You Say?; Auntie Vi's; Wonderful Lily*; seven more. Capitol ST 11139, \$5.98.

Hurricane Smith has produced Pink Floyd and Barclay James Harvest records. He has



Hurricane Smith—big-band nostalgia.

engineered for the Beatles. Everybody wants to be a singer/songwriter and Hurricane is no exception. But no one expected the kind of music Hurricane would produce when he finally did make this creative plunge. The man who captured Pink Floyd's eerie, dissonant space-rock for disc turns out to be a Gilbert O'Sullivan disciple! His songs reek of that affectionate, nostalgic big-band sound that is currently sweeping London, and it is the kind of lilting retreat to the past that is not only surprisingly contemporary but thoroughly captivating. Smith writes about ecology, Auntie Vi, and the agonies of first love—suitable subjects for pop songs—and he sings these lyrics in a full-bodied growl that is amazingly effective and likable. This LP also features Frankie Hardcastle's powerful honky-tonk sax. The sax playing may be honky-tonk, as are the arrangements, but they are mellow nevertheless. Smith's three big single hits—*Oh, Babe, What Would You Say?*; *Don't Let It Die*; and his sterling rendition of Gilbert O'Sullivan's *Who Was It?*—are on this disc, as well as the jolly instrumental, *Theme from an Unmade Silent Movie*. This producer/engineer/singer/songwriter may be the latest English whirlwind, but one can hardly resist being caught up in the blast. H.E.

ALBERT KING: *Travelin' to California*. Albert King, guitar and vocals; vocal and instrumental accompaniment. *Travelin' to California*; *I Get Evil*; *Don't Throw Your Love on Me So Strong*; nine more. King KSD 1060, \$4.98.

*** BUDDY GUY:** *Hold That Plane*. Buddy Guy, guitar and vocals; Philip Guy, guitar; A. C. Reed, tenor sax; Gary Bartz, alto sax; Junior Mance, piano; Ernest Johnson, bass; Jesse Lewis, drums. *Watermelon Man*; *Hold That Plane*; *I'm Ready*; *My Time After Awhile*; *You Don't Love Me*; *Come See About Me*; *Hello San Francisco*. Vanguard VSD 79323, \$5.98.

Albert King's style is brusque, arrogant, and at times tasteless, both vocally and instrumentally. But there is a kind of primitive beauty in it, a definitive joy to be derived from witnessing so much chunky picking and singing. This collection of songs was recorded a while back, before King started the allegiance with Stax Records which brought him fame. There are a few worthy tracks here—*Travelin' to California*

and *I Get Evil* are the best of them. But in all, it's not worth much attention. King's best to date is "Born Under a Bad Sign" (Stax 723). Buddy Guy's playing and singing is more subdued than Albert King's. At times his voice seems almost muted. It is in concert that his superaggressive showmanship occurs. This new album is a fine one, perhaps the best he's done. It shows his ability with a slow blues to be quite awesome, and indeed the eight-and-a-half minute *Come See About Me* is an awesome track. Some very tasty piano by Junior Mance is also to be lauded, as is the recording and over-all production by Guy and former rock disc jockey Michael Cuscuna. M.J.

ROLLING STONES: *More Hot Rocks*. Rolling Stones, vocals and instrumental accompaniment. *Tell Me*; *Not Fade Away*; *The Last Time*; twenty-two more. London 2PS 626/7, \$11.96 (two discs).

Culled from the sixteen LPs the Rolling Stones recorded for London Records before they formed their own label, "More Hot Rocks" contains twenty-five tracks, eight of which have never been released. The seventeen that have been released include such Rolling Stones favorites as *Not Fade Away*; *Lady Jane*; *Have You Seen Your Mother, Baby, Standing in the Shadow*; *She's A Rainbow*; *Let It Bleed*; and a group of other songs that do not really qualify as "greatest hits" but are, nonetheless, an interesting representation of the Stones' creative output. The "new" selections on these discs are all minor key. They occupy the entire fourth side of this two-record set and include two Jagger/Richard tunes: *What To Do*, an instant golden oldie, and *Long Long While*, which does have the potential to be a teen favorite. The other "new" cuts include capable but not particularly inspired renditions of two Chuck Berry numbers, *Come On* and *Bye, Bye Johnnie*; a passable performance of Barry Gordy's *Money*; an amusing run-through of the Lieber-Stoller *Poison Ivy*; and weak performances on *Fortune Teller* and Muddy Waters' *I Can't Be Satisfied*. Those who can't get enough of the Rolling Stones will cherish "More Hot Rocks"; for those who are less devoted, these discs—even with their bonus cuts—may not be the ideal addition to a well-balanced rock collection. H.E.

*** RICHARD ROUNDTREE:** *The Man From Shaft*. Richard Roundtree, vocals; vocal and orchestral accompaniment. *I'm Here*; *Gets Hard Sometimes*; *Tree of Life*; six more. MGM 4836, \$5.98. Tape: ● M 8130-4836, \$6.95.

This album is several months old but just came to my attention. New or not, it deserves a review.

Richard Roundtree exploded onto the scene as the star of the film *Shaft*. Such resounding success allows a man to do things he has wanted to do for years. Obviously, Roundtree has wanted to be a singer and make his own album. What happened is what nearly always happens in such a case. Roundtree proved to have more acting presence than singing presence. At the same time, he does a more than creditable job for the first time out.

If Roundtree has a single weakness as a

commercial singer, it is his tendency to lay back and croon. Given enough opportunity, Roundtree has enough talent to catch up with himself as a singer. Whether this is possible is in question, since his acting career has soared and takes up the majority of his time. The best singers are those who spend the most time singing.

Despite all that, this is an excellent and engrossing album. The bulk of the credit goes to its producer, Eugene McDaniels, himself a superb singer and experienced recording artist. McDaniels wrote all but one of the songs as well as the background vocal arrangements.

McDaniels turned the orchestral arrangements over to his own main man, Leon Pendarvis. Together they worked out the song concepts. Pendarvis' writing is beautiful throughout, full of energy and inventiveness, sometimes complex but never cute nor intellectual. Even more impressive is the rhythm section gathered by McDaniels and Pendarvis. The group lays down solid and infectious rhythmic foundations for all that follows.

McDaniels, a prolific writer, hand-designed these songs for Roundtree, and they all fit. Because of his familiarity with and fondness for voices, a lot of emphasis is placed on the background singers. There are moments when the backup voices are too present in the over-all mix. But so fine and free is their singing, so well-written are their lines, that it is difficult to fault McDaniels for pointing them up.

My favorite track is *Street Brother*, for all its Shaft-image-ness. On it Roundtree and the backup group do their best and loosest singing and seem to have the best time. Other high-points are *Peace in the Morning* and a fragile ballad, splendidly arranged, called *I'm Here*.

Eugene McDaniels should be heard from more often, as a producer as well as a singer. And the best thing that could happen to Richard Roundtree as a singer is another, more experienced project in the same setting. M.A.

*** AL GREEN:** *Green Is Blues*. Al Green, vocals; orchestral accompaniment. *One Woman*; *Talk to Me*; *My Girl*; eight more. Hi SHL 32055, \$4.98.

Al Green has justly become a rip-roaring success because he has found a way to sing rhythm and blues with the furor and enthusiasm of the most intense gospel singer while still maintaining the polish of the most sophisticated nightclub singer. Green does have a tasty approach. His light voice is capable of all sorts of intricacies, and yet Green makes these vocal runs seem simple and unaffected. He does achieve soulful heights without resorting to flashy effects, by practicing his art with discipline and restraint. There's hardly a cut on "Green Is Blues" in which the singer does not aptly demonstrate his technique.

The standouts include a number of tunes penned by Green himself, as well as four reworkings of rock and pop standards that sound new under Green's tutelage. The singer tackles *My Girl*, and once again those inevitable comparisons with Otis Redding will surface. They're nothing to be ashamed of; Redding was a giant and Green shows every indication of becoming one. The Box Tops' *The Letter* is given another reprise, and it's the best one since Joe Cocker growled his way through the tune. Green performs the Beatles' *Get Back*, and the results are equally felicitous.

IS YOUR PREAMPLIFIER AS GOOD AS YOUR EARS?



IC 150

Your first preamplifier was probably a kit or prebuilt economy model with minimum quality and just the basic features. Since then you no doubt have become more discerning and can hear more music than your old preamp "lets through". Perhaps it is hindering the development of your music appreciation?

We suggest that you consider the new Crown IC150 control center for significantly increased enjoyment. For example, does the loudness control on your present unit really do much? The IC150 provides beautifully natural compensation whatever the volume. Similarly, your tone controls may give inaccurate effects, while the IC150 has new "natural contour" exponential equalizers for correct compensation at low settings. Is your preamp plagued with turn-on thump and switching pops? Crown's IC150 is almost silent. The three-year parts and labor warranty is based upon totally new op-amp circuitry, not just a converted tube design.

Most dramatic of all is the IC150 phono preamp. No other preamplifier, regardless its price, can give you disc-to-tape recordings so free of distortion, hum or noise, and so perfect in transient response. It also has adjustable gain controls to match the exact output of your cartridge.

These are some of the refinements which make the IC150 competitive with \$400 units, although you can own it for just \$269. Only a live demonstration can tell you whether you are ready to graduate to the IC150 and explore new horizons in music appreciation. May we send you detailed product literature today?



D 150

Ask your dealer also about Crown's new companion D150 power amplifier, which delivers 150 watts RMS output at 8 ohms (150 watts per channel at 4 ohms). No amp in this power range - however expensive - has better frequency response or lower hum, noise or distortion. It offers performance equal to the famous DC300, but at medium power and price. It's worth listening into!



BOX 1000, ELKHART, INDIANA, 46514, U.S.A.

CIRCLE 66 ON READER-SERVICE CARD

citous. He trots out *Summertime* and, by underplaying it, not only earns more royalties for the Gershwin estate but also avoids the pitfalls inherent in singing one of the most over-performed songs of the age. "Green Is Blues" is a technicolored treat. H.E.

SANDY DENNY: Sandy, Sandy Denny, vocals, piano, acoustic guitar; Linda Peters, background vocals; rhythm accompaniment; Harry Robinson and Allan Toussaint, arr. *Sweet Rosemary; Bushes and Briars; The Music Weaver*; seven more. A&M 0598 \$5.98.

Britain's Sandy Denny has built up a kind of quiet, steady fame in the United States. I first heard of her as the lead singer in an old-English-type British rock group, Fairport Convention. She wrote a song called *Who Knows Where the Time Goes*, which was popularized by Judy Collins. She was heard from time to time on FM folk stations, less frequently on AM. At present, Miss Denny appears to have her first full-fledged hit single as a solo artist, *Listen, Listen*, included in this album, which was made in England and is being distributed here by A&M.

I find it difficult to concentrate on Sandy Denny or her credits. She is an able singer in the folk tradition, very English-countryside. Her tone is clear, her presence controlled. Perhaps that is the problem: the emotional control. One may admire it intellectually without becoming engaged by it. Her dynamic level is low and even. Her tempos are generally slow, and one has the feeling she would like them to be even slower. The first beat of the measure is heavily accented, with little counteraccenting. She marches, like the Palace guards.

STEREO Tape Timing Scale



If you've ever run out of tape in the last five minutes of an FM broadcast . . . or missed the tail end of an album, you're just the one to appreciate this exclusive new gauge.

You use it like a ruler. It measures off the time remaining on your tape at any of the three standard speeds and with standard tape thicknesses, on 4", 5", or 7" reels.

And it's yours for only \$1.

Fill out the coupon below, and send it, with your check or money order to:

STEREO Quarterly
Publishing House
Great Barrington, Mass 01230

Please send me a STEREO Tape Timing
Scale. Enclosed is \$1.

Name _____

Address _____

City & State _____ Zip _____

All this sluggishness is evident in Miss Denny's songwriting. Her efforts are for mood, not content. The melodies are spare and folksy. The lyrics are musty in structure (*It'll Take a Long Time*: ". . . and the fretful sailors calling out their woes./As to the waves they're tossed"). Her thoughts gravitate to primroses, bushes and briars, thistles and thorns, and various folkeries. All is gentle and indirect, polite and pointless. M.A.

JESSE WINCHESTER: Third Down, 110 to Go. Jesse Winchester, vocals, guitar, piano; vocal and instrumental accompaniment. *Isn't That So?; Dangerous Fun; Full Moon; North Star; Do It; Lullaby for the First Born; Midnight Bus; Glory to the Day; The Easy Way; Do La Lay; God's Own Jukebox; Silly Heart; All Of Your Stories*. Bearsville BR 2102, \$4.98. Tape: ● M 82102, \$6.95; ●● M 52102, \$6.95.

Winchester, an American residing in Montreal due to Selective Service complications, has produced in this second album a thoroughly pleasant collection of his own songs, none of which give the impression that they wish to be any more than pleasant. There is the familiar statement to the effect that if God didn't want man to sin, why did he give him the tools; another, a speculation about the location of the earth's bellybutton; and the usual declaration by a new father of his intention not to stand in his son's way.

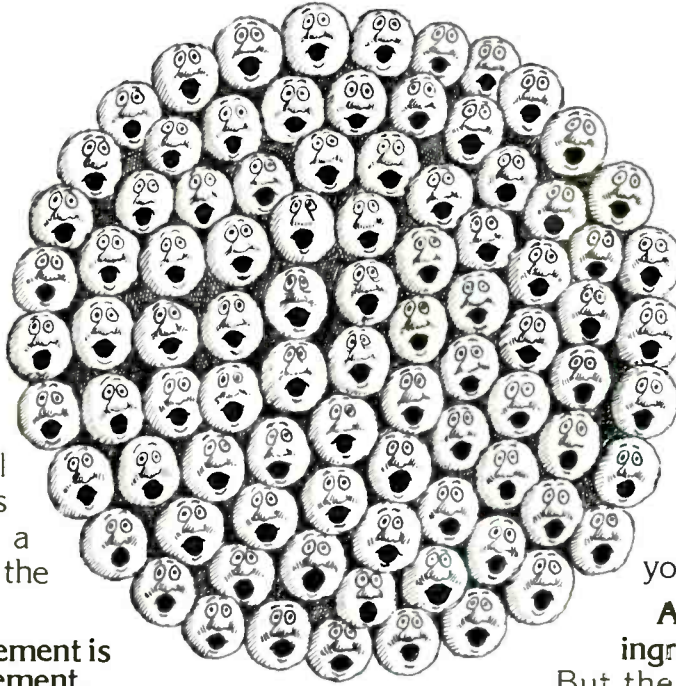
You have to listen hard to hear lyrical ramblings this mild. When you take into consideration the informal, I-did-it-in-my-living-room nature of the music and recording, you have an LP of nice, folksy background music. This is not a condemnation. They also serve who fill in the blank spots. M.J.

LIGHTHOUSE: Sunny Days. Skip Prokop, percussion, vocals, and acoustic guitar; Paul Hoffert, vibes, keyboards, congas, and canary; Ralph Cole, guitar and vocals; Bob McBride, vocals, percussion, and acoustic guitar; Don Dinovo, electric violin; Dick Armin, electric cello; Larry Smith, trombone, mellophonium, and vocals; Howard Shore, tenor and alto sax, flute, and vocals; John Naslen, trumpet; Alan Wilmot, bass. *Silver Bird; Sunny Days; You Girl*; six more. Evolution 3016, \$4.98.

Lighthouse is a ten-man band with horns who write fluently, sing lustily, and are capable of enthusiastically creating full-bodied music. Still, something seems to be missing. The songs wash one another out. The approach, intelligent though it may be, seems to be the same on every track, and eventually one loses interest. "Sunny Days," which is full of hard work and musical intelligence, seems to be work-in-progress. Lighthouse will, no doubt, eventually evolve a compelling form, but this LP merely indicates the talent and the capability to evolve that form. Nevertheless, there are

For information on Annuals published by High Fidelity, please circle # 165 on the Reader-Service Card. As soon as we receive your request, we'll send you descriptions and price information for all of our yearly publications.

Maxell announces a huge improvement in cassette tape. Magnified 10,000x so you can see it.



Introducing the new Maxell Ultra Dynamic cassette. We've added several new improvements to the cassette. And a little more Ultra to the Dynamic.

Our smallest improvement is our biggest improvement.

We reduced the size of the tiny PX gamma ferric oxide particles on the surface of our tape. The Hz now go up to 22,000 Hz so you get even higher highs. The signal-to-noise ratio's now 8dB more than ordinary cassettes — which means you get less noise from your cassette player and cleaner, clearer sound from your cassette. And the dynamic range is wider so you can turn the sound up loud enough to disturb the neighbors without worrying about distortion.

Little pad finally gets grip on self.

Every cassette has a little pressure pad inside to keep the tape pressed firmly against the tape head. Other cassettes keep their pads in place with glue—or rather don't keep their pads in place with glue. So we've designed a little metal frame that holds the pad in a grip of steel. And now the tape can't push the little pad out of place—and you don't need to worry about signal fluctuations and loss of response any more.

An improvement you can see but can't hear.

The first five seconds of our new cassette

is a timing leader. And we've marked the place where it starts with three little arrows so you'll always know exactly where you are.

Amazing new miracle ingredient fights dirt fast !!!

But the leader's also a head-cleaner and what's amazing, new and miraculous about it is that it doesn't rub as it scrubs as it cleans. Because it's nonabrasive. So it keeps your tape heads clean without wearing them down.

Our new long-playing cassette is shorter.

Our new UDC-46 is twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of your average long-playing record. (Our other cassettes are 60, 90 and 120.)

And that's our new improved Ultra Dynamic cassette. And its ultra dynamic new improvements.



maxell

The answer to all your tape needs.

Maxell Corporation of America, 501 Fifth Avenue, New York, New York 10017

CIRCLE 35 ON READER-SERVICE CARD

THIS

OVER **67** YEARS
OF RELIABILITY

IS WHY STEREO & HI-FI
BUYERS CAN BE SURE OF
SAVINGS
AT RABSONS

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 67 years. It's so EASY and SAFE to deal with Rabsons. As close as your telephone — as near as your mailbox • Fast Air Mail Response on Quotation Requests • Franchised Distributor for Hi Fi Lines • All merchandise brand new in factory sealed cartons, shipped double-packed, fully insured promptly from our warehouse • Greater savings on complete systems • Export packing • 220 Volts, 50 Cycle merchandising a specialty • Free list of monthly specials.

BEFORE YOU BUY GET A RABSONS QUOTE... YOU'LL BE GLAD YOU DID!

RABSONS 57 ST. INC.
119 West 57th Street, New York, N. Y. 10019
Tel. Area Code 212-338-8546

CIRCLE 45 ON READER-SERVICE CARD

check with the
**East-Coast Stereo
Discounters...**
...then **BUY** from

**MIDWEST
HI-FI
WHOLESALE**

Box 567, Ellsworth Industrial Park
Downers Grove, Illinois 60515
(312) 852-5885

Write for our new
**WHOLESALE price list
& catalog. You'll
be glad you did!**

**OVER 50 NAME BRANDS
FACTORY - SEALED CARTONS
WHOLESALE PRICES
• SAVE ON TIME
& FREIGHT CHARGES**

CIRCLE 38 ON READER-SERVICE CARD

some standout selections. *Silver Bird* is a driving rock number; *Broken Guitar Blues*, while admirable melodically, suffers from an adolescent lyric; *You Give to Me* has a long instrumental bridge that is full of novel changes; *Merlin* has a pleasing lushness about it; the title tune is pleasant. Each of the bandmen is an expert soloist. Nevertheless, there is a need for direction. A truly imaginative producer would have a field day taking these impressive raw materials and molding them into a winning combination. H.E.

CARLY SIMON: No Secrets. Carly Simon, piano, acoustic guitars, and vocals; strings, horns, woodwinds, rhythm, and vocal accompaniment. *The Right Thing to Do*; *The Carter Family*; *You're So Vain*, seven more. Elektra 75049, \$5.98.

This LP, Carly Simon's London venture, has been a long time coming. That's one of the reasons why it's sad to report that it disappears. Miss Simon is backed here by Klaus Voorman, Jim Gordon, Jim Keltner, Nicky Hopkins, and Bobby Keys, among others. Bonnie Bramlett, Paul and Linda McCartney, and Carly's good friend, Mick Jagger, are among the backup voices. The recording was produced by Richard Perry. Perry's great gift is his ability to present all of his vocalists with unmistakable clarity and to create for them an easily recognizable, irresistible sound. The formula doesn't work here. Miss Simon has never sounded better and that's a credit to producer Perry, but Perry's "Carly Simon sound" quickly becomes wearing and doesn't approach his Nilsson sound or his Streisand sound or even his Tiny Tim sound. Miss Simon's songs seem to be the major reason why Perry has not been able to work his usual slick magic. They are just not fresh enough to justify repeated listening. Perry has done his best to hide their failings and to package their achievements but he should have sent Miss Simon back to the drawing board before they ever went into the recording studio together. The best cut on this album, by the way, is the rocking *Night Owl* which was written by Carly's husband, James Taylor. Carly Simon is a major talent. Inevitably, she will come up with a major album. H.E.

THE NITTY GRITTY DIRT BAND: Will The Circle Be Unbroken. The Nitty Gritty Dirt Band; Mother Maybelle Carter; Earl Scruggs; Doc Watson; Roy Acuff; Merle Travis; Jimmy Martin; Vassar Clements; Junior Huskey; Norman Blake; Pete Oswald Kirby. *Grand Ole Opry Song*; *Dark As A Dungeon*; *My Walkin' Shoes*; *Cannonball Rag*; *Sailin' Along to Hawaii*; thirty-two more. United Artists UAS 9801, \$11.98 (three discs).

The long-awaited Nashville-made extravaganza by the Nitty Gritty Dirt Band proves worth waiting for. The Dirt Band (Jimmie Fadden, Jeff Hanna, Jim Ibbotson, John McEuen and Les Thompson), sought out and recorded with some of the old greats of country music, those who have been largely lost in the maze of commercial country.

The recordings were made in one or two takes on two tracks with no overdubbing, an attempt to keep the spontaneity of a live performance. In this, the three-disc set succeeds

Great
Listening
Pleasure
Doesn't
Come
Cheap.
...Or Does It?

Yes, it does! We're one of the country's largest Mail Order Houses of Stereo Equipment and components. We pass our volume buying power right along to you.

BALTIMORE
Stereo Wholesalers

*WRITE FOR QUOTATIONS AND OUR LATEST FREE CATALOG!

7A Aylesbury Road

Timonium, Md. 21093 • 301,252-6880

CIRCLE 9 ON READER-SERVICE CARD

WRITE FOR QUOTATION

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

**WE GIVE
DISCOUNTS
ON HI-FI
COMPONENTS**

**SOUND
REPRODUCTION
INC.**

460 CENTRAL AVENUE
East Orange, New Jersey 07018
(201) 673-0600

CIRCLE 55 ON READER-SERVICE CARD

"Professional recording studios have all kinds of sophisticated and expensive equipment. With these Realistic® accessories from Radio Shack, you can get many of the same results at home!"



Arthur Fiedler, world-famous conductor of the Boston Pops Orchestra and recording artist for Polydor and RCA-Victor.



29⁹⁵

PRO-100 13-piece microphone system. Each mike has six accessories for total versatility in "live action" stereo recordings, voice or music, switchable 250 and 10,000 ohm impedance.



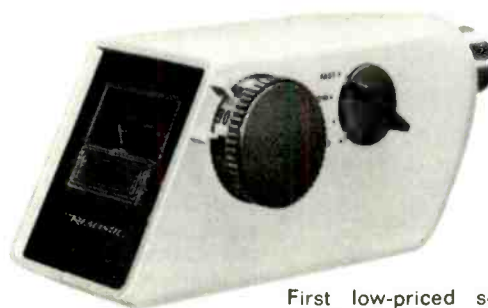
29⁹⁵

Two-channel solid state mike mixer mixes and blends up to four inputs for recording, group or combo performance. Individual and master volume controls. Stereo phono input is great for background music!

17⁹⁵

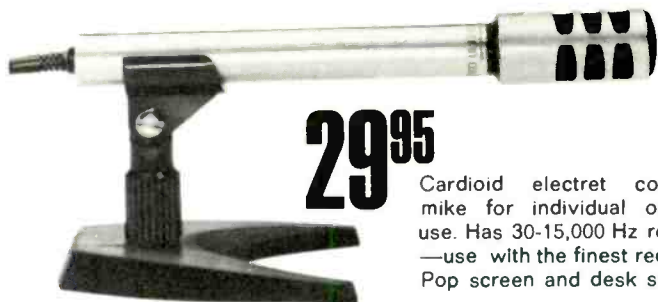


8" full-range patio speaker lets you take your favorite music outdoors while relaxing on patio, porch, or at poolside. Easy plug-in connection for radio, TV, phono. Screw terminals. Molded case with slots for mounting.



39⁹⁵

First low-priced sound level meter—check music levels, "sound-proof" rooms, stereo balance, more! Reads 60-116 dB in five 16 dB ranges, compares with \$200 meters!



29⁹⁵

Cardioid electret condenser mike for individual or stage use. Has 30-15,000 Hz response—use with the finest recorders! Pop screen and desk stand.



24⁹⁵

Omnidirectional electret condenser mike for group use. Has 30-15,000 Hz response. Can be used with low or high impedance mike inputs. Includes pop screen and desk stand.

RADIO SHACK 170
 2617 W. 7th St., Fort Worth, Texas 76107

Rush me () PRO-100 mike systems, () cardioid mikes or () mike mixers at \$29.95 each; () patio speakers at \$17.95 each; () sound level meters at \$39.95 each; () omnidirectional mikes at \$24.95 each.

Check or money order for \$_____ is enclosed (add applicable sales tax).

Send FREE Catalog

Please PRINT Clearly:

Name _____ Apt. # _____

Street _____

City _____ State _____ Zip _____

1169

Radio Shack®

and ALLIED RADIO STORES

A TANDY CORPORATION COMPANY

P. O. Box 1052, Fort Worth, Texas 76107

ADVERTISING INDEX

Key No.		Page No.
1	Acoustic Research, Inc.	85
2	A.D.R. Audio	122
	Advent Corp.	93
3	Akai Electric Co.	87
4	Altec	109
5	Angel Records	98
6	Audio Dynamics Corp.	38
7	Audio Technica, USA, Ltd.	8
8	Audio Warehouse Sales	120
9	Baltimore Stereo Wholesalers	114
10	BASF Systems, Inc.	101
11	Bose Corp.	95
	Bozak	47
103	British Industries Co.	7
12	BSR/USA Ltd.	25
	Classified Ads	125
14	Columbia Magnetics	8
	Columbia Records	68
66	Crown International	112
15	Deutsche Grammophon Records	84
16	Dixie Hi Fidelity Wholesalers	122
17	Dokorder, Inc.	98
19	Dual	35
20	Electrostatic Sound Systems	16, 17, 19
21	Electro-Voice, Inc.	100
	Elpa Marketing Industries, Inc.	88
85	Empire Scientific Corp.	5
90	Empire Scientific Corp.	89
18	Epicure Products	15
23	Finnery Company	104
	Fisher Radio	Cover II, I
103	Garrard	7
24	Heath Company	31, 33
26	Illinois Audio	104
28	Impro Industries	83
27	International Hi Fi Distributors	120
	JVC America, Inc.	29
36	Kenwood	Cover IV
29	KLH Research and Development	24
30	Klipsch and Associates	105
39	Koss	12
32	La Fayette Radio Electronics Corp.	37
	Leslie Speakers	27
	Linear Design Labs Inc.	86
34	London Records	96
43	Marantz	21
35	Maxell Corp.	113
37	McIntosh	13
38	Midwest Hi Fi Wholesalers	114
	Music Listeners Book Service	58
31	North American Philips	13
40	Onkyo Sales	119
41	Ortofon	23
44	Phonogram	78
42	Pickering & Co.	2
45	Rabsons-57 St., Inc.	114
46	Radio Shack	115
48	Rectilinear Research	99
64	Revox Corp.	123
49	Rotel of America	25
50	Sansui Electronics Corp.	80, 81
61	Sennheiser Electronics Corp.	92
51	Sherwood Electronic Laboratories, Inc.	121
52	Shure Brothers, Inc.	97
54	Sony Corp. of America	22
63	Sony/Superscope, Inc.	90, 91
55	Sound Reproduction, Inc.	114
53	Stanton Magnetics, Inc.	107
60	Stereo Corp. of America	122
65	Stereo World	120
	Tape Timing	112
57	TDK Electronics Corp.	59
67	Teac Corp. of America	126, Cover III
58	Telemann Society	79
62	Tokyo Shapiro	122
19	United Audio Products, Inc.	35
	U.S. Pioneer Electronics Corp.	11
	Watts	88
59	Wollensak	18

wonderfully. The Dirt Band on its own plays excellent country and bluegrass, and seems especially capable in this cultural exchange. The guest artists too play with an abnormal amount of spark. In all, "Will The Circle Be Unbroken" is a masterpiece, fresh and exciting, a vast improvement over both country-rock by rock musicians, and the commercial country-and-western that usually comes out of Nashville. M.J.

theater and film

DORY PREVIN: Mary C. Brown and the Hollywood Sign. Dory Previn, vocals; strings, keyboards, and rhythm accompaniment. *Mary C. Brown and the Hollywood Sign; The Holy Man on Malibu Bus Number Three; The Midget's Lament*; ten more. United Artists UAS 5657, \$5.98.

This unnerving collection of tense and unpleasant songs will inevitably please Dory Previn's die-hard fans. Others will be left cold. Supposedly the basis for a Broadway musical, this LP contains the rudiments of a sketchy story about a young woman named Mary C. Brown who descends upon Hollywood in search of stardom and meets only horrible people. The show played five preview performances, was found to be unworkable, and was then withdrawn for revisions. One hearing of this album will tell you why. None of these songs makes much sense. Ms. Previn, though, is in a foul mood, and if she can't be clear she can at least project certain moods. The moods she chooses to project are bitterness, cynicism, despair, and ugliness—not what one usually expects from a Broadway musical. The title tune details Mary's suicide when she fails at becoming a star. *The Midget's Lament* relates the woes of an angry midget who wishes he were black so he could at least have an identifying characteristic by which the callous world could differentiate him from other midgets. *Curly Surrogate's Almost Blind* concerns a mama's boy who at his mother's request rides a bicycle, reads Thoreau, eats organic eggs, swallows vitamin pills, and stares at the sun. The sun, of course, blinds him, and Curly gets it because he not only had a protective mother, but also did what she wanted him to. *The Perfect Man* is a handsome chap whose feet are "grey/and they/would be/made of/clay." In *Don't Put Him Down* Ms. Previn asks women not to be harsh with lovers who are impotent. *Jesus Was an Androgyne* speaks for itself. In summing it all up in *Animal/Animus*, Ms. Previn writes: "You are Jesus/You are Mary/You/You are/You are/God."

I don't think "Mary C. Brown and the Hollywood Sign" is going to be a hit. H.E.

MARVIN GAYE: *Trouble Man*. Motion picture soundtrack album. Tamla T322L, \$5.98.

Marvin Gaye has written some cool and jazzy music, but this soundtrack still does not make one feel excited about the film *Trouble Man*. Perhaps *Trouble Man* did not really excite Mr. Gaye. H.E.

jazz



BILLY STRAYHORN/JOHNNY DANKWORTH: *Echoes of an Era*. Strayhorn: *In a Mellowtone; Sophisticated Lady; Passion Flower*; five more. Dankworth: *Winter Walk; Curtain Up; When My Sugar Walks Down the Street*; seven more. Roulette RE 121, \$5.98 (two discs).

Roulette's "Echoes of an Era" series, which now numbers twenty jazz or close-to-jazz releases, has been an inestimably valuable project in returning to availability some important recordings of the '40s, '50s, and early '60s by such pivotal jazz figures as Count Basie, Art Tatum, Bud Powell, Erroll Garner, Stan Getz, Maynard Ferguson, and others. In addition, the albums are a bargain. In every case until now, the names have been so well known that they more or less carried a guarantee of what was on the record. But tucked in with the latest batch of "Echoes" is a somewhat more obscure gem—a pairing of an LP by Johnny Dankworth's orchestra and another by Billy Strayhorn's orchestra.

Dankworth is the English composer, arranger, and alto saxophonist who has led big bands and small groups over the past two decades and, in recent years, has been an accompanist to his wife, singer Cleo Laine. The 1961 big band that he leads on this set gives a vivid demonstration of the basis for Dankworth's reputation as one of the best jazz leaders and writers on the other side of the Atlantic. There is a slightly Ellingtonian tinge to some of his charts although he moves easily in soul-jazz territory (on *Cannonball* and *Sack o' Woe*), in writing that is reminiscent of Quincy Jones's work for Dizzy Gillespie's big band of the Fifties (*Exso Blues*) or in a reflection of Galt MacDermot's early hit, *African Waltz (String of Camels)*. Through it all, the pure sound of Dankworth's lean alto cuts a clean, warm-toned path.

But good as Dankworth's alto is, it can't compare with the alto that soars all through the Strayhorn disc. The Strayhorn band is actually Duke Ellington's 1958 orchestra, and the resident altoist, of course, is Johnny Hodges. Hodges completely dominates this set, made at the Blue Note in Chicago. The Duke can be heard shouting and chortling in the background (even though, for contractual reasons, he is not supposed to be there). Harry Carney puts down a definitive recording of his breath-holding *Sophisticated Lady*. And Shorty Baker and Ray Nance do their trumpet and violin minuet on *Mr. Gentle and Mr. Cool*. But despite these contributions, this is a Johnny Hodges record *deluxe*—Hodges in superb form playing such Hodges specials as *Things Ain't What They Used to Be*, *Jeeps Blues*, *All of Me*, *On the Sunny Side of the Street*, and, in the case of *Passion Flower*, not simply playing but lifting the tune to an incredible level of diaphanous exquisiteness. If I had to choose one Hodges recording to live with the rest of my life, I think it might be this performance of *Passion Flower*. J.S.W.

CLARK TERRY'S BIG BAD BAND: *In Concert—Live*. Clark Terry, Virgil Jones, Lew Soloff,

Here's your **FREE**

HIGH FIDELITY

“at home” shopping service!



It's easy! All you do is use one of the Reader Service cards at right... HIGH FIDELITY's Reader Service Department will take it from there. It's as simple as 1, 2, 3!

1 Just circle the number on the card that matches the number below the ad or editorial mention that interests you.

You'll also find the key numbers for advertised products in the Advertiser's Index.

2 Then type or print your name and address. Don't forget your zip code, it's important!

3 Drop the card into the mail. No postage is needed if mailed in the United States.

You'll receive literature, colorful brochures and specifications about the products that interest you... free and without obligation!

Use HIGH FIDELITY's "at home" shopping service today!

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165

• PLEASE TYPE OR PRINT •

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

I am a subscriber I am not a subscriber

4

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165

• PLEASE TYPE OR PRINT •

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

I am a subscriber I am not a subscriber

4

HIGH FIDELITY

and musical america

NOVEMBER 1972 \$1.25
08398

LAB TEST REPORTS
Revox's Dolby tape deck
Fisher 801 receiver
Miracord's top changer
DBX compressor expander

How to Make Your Record-Playing Components Compatible

The Battle
Over Stravinsky's

See Reverse Side for
FREE "at Home" shopping service!

There's more pleasure
in store for you every
month with HIGH FIDELITY . . .

First Class
Permit No. 111
Cincinnati, Ohio

BUSINESS REPLY MAIL

No postage stamp necessary if mailed in the United States

Postage will be paid by—

HIGH FIDELITY

Reader Service 73
P.O. Box 14306
Annex Station
Cincinnati, Ohio 45214



First Class
Permit No. 111
Cincinnati, Ohio

BUSINESS REPLY MAIL

No postage stamp necessary if mailed in the United States

Postage will be paid by—

HIGH FIDELITY

Reader Service 73
P.O. Box 14306
Annex Station
Cincinnati, Ohio 45214



AN EXTRAORDINARY OFFER

from

ONKYO®

Discover the quality of an Onkyo receiver on your own ... in your own home!

Take It Home and Live With It for 10 Days . . .

If it's not what we say it is, or more . . . return it to your participating dealer for a full refund! Ask for a demonstration of our outstanding Model TX-666, Solid State AM/FM Receiver (\$429.95). Or the equally unique TX-555 Solid State AM/FM Receiver (\$349.95). Compare them with others . . . in any price class. Check the performance and specifications. Decide. Then, when you purchase your Onkyo Receiver — take it home for 10 days and live with it! You'll quickly discover that Onkyo's superior performance goes well beyond sterile written specifications — that it delivers dynamically live sound quality through an ingenious blend of superb performance characteristics. To explore the full impact of Onkyo's "Artistry in Sound" audition any of our remarkable Scepter Speaker Systems (\$149.95 to \$495.95). Match any of them to your new Onkyo Receiver. This offer is limited, but our quality isn't!



ONKYO® Artistry in Sound

Mitsubishi International Corp./Onkyo Sales Section 25-19-43rd Avenue, Long Island City, N.Y. 11101 / (212) 729-2323

HUGE SAVINGS ON FAMOUS BRAND STEREO COMPONENTS

DISCOUNTS

ON NATIONALLY ADVERTISED
 TURNTABLES • CARTRIDGES
 COMPACTS • RECEIVERS
 AMPLIFIERS • TAPE RECORDERS

Wholesale Prices! Audio Warehouse Sales, one of the capitol's largest stereo wholesalers will fill and deliver all your mail orders promptly in factory sealed cartons, at prices that will amaze you.

Write for quote on Famous Brand, Stereo Components. Ask about our Special Policy. We guarantee satisfaction.

AUDIO WAREHOUSE SALES
 2024 W. VIRGINIA AVE. N. E.
 WASHINGTON, D.C. 20002
 (202) 832-1616

CIRCLE 8 ON READER-SERVICE CARD

BIG DISCOUNTS

STEREO COMPONENTS

Largest selection of top name brands... try us and see...

It's worth a call
 (301) 488-9600



6330 Frankford Ave.
 Baltimore, Md. 21206

All mail answered within 24 hours

Phone Daily 9 AM to 9 PM
 Saturday 9 AM to 4 PM
 Phone (301) 488-9600

CIRCLE 27 ON READER-SERVICE CARD

Lloyd Michaels, Ray Copeland, trumpets; Sonny Costanza, Jack Jeffers, Dave Bergeron, John Gordon, trombones; Frank Wess, Chris Woods, Ernie Wilkins, George Coleman, Joe Temperley, reeds; Don Friedman, piano; Victor Sproles, bass; Moussey Alexander, drums. *On the Trail; Shell Game; Rock Skipping at Blue Note*; six more. Etoile 1, \$5.95 (available from International Art of Jazz, 5 Saywood Lane, Stony Brook, N.Y. 11790).

Clark Terry has joined, through desperation, the growing list of jazz stars who now make their own records and sell them by mail (Stan Kenton, Anita O'Day, Lionel Hampton, George Shearing, etc.). This disc, made by Terry's big band at a Carnegie Hall concert in 1970, stirred not one ripple of interest from the numerous record companies to whom Terry took it. So it shouldn't be a total loss, he put it out himself.

This is no pickup band or studio group. It is the band that Terry honed through months of Monday night appearances at the Club Baron in Harlem and later at other clubs in New York. It is, chair by chair, an unmitigatedly all-star group and every selection is given a vital and polished performance. There are features for Frank Wess, Chris Woods (a boiling alto solo on *Dirty Old Man*), Dave Bergeron, and George Coleman, as well as for Terry, who generates his customary vocal and instrumental exuberance.

However, like most big bands today (aside from the long established Ellington, Basie, and Kenton bands), this one lacks an identifiable ensemble personality. Instead, it de-

pends on the individuality of the soloists. But even they do not give the band identity because the same soloists (including Terry) often turn up with other bands. Identity aside, this is an excellent big band. But to really be Clark Terry's excellent big band, one would hope that it might reflect, as a whole, an identifiable extension of Terry's own very recognizable personality. J.S.W.

WORLD'S GREATEST JAZZ BAND: Century Plaza, Yank Lawson, Billy Butterfield, trumpets; Vic Dickenson, Eddie Hubble, trombones; Bud Freeman, tenor saxophone; Bob Wilber, clarinet, soprano saxophone; Ralph Sutton, piano; Bob Haggart, bass; Gus Johnson, Jr., drums. *Century Plaza; Out Back; Heavy Hearted Blues*; seven more. World Jazz 5-1, \$5.00 (available from World Jazz Records, 4350 East Camelback Road, Phoenix, Ariz. 85108).

The World's Greatest Jazz Band has taken an inexplicably long time to realize its potential, particularly in view of the experience and quality of the musicians involved. But this disc, the group's first on its own label, shows that the band has finally gotten away from the tired old Dixieland warhorses and their efforts to play inappropriate but contemporary tunes in a fashion that might approximate the group's alma mater, the Bob Crosby band. There are only two standard tunes in the set—*At Sundown* and *She's Funny That Way*—neither of which can be considered to have suffered from overexposure lately (both, incidentally, are played by small segments of the WGJB, which removes them even farther from the Crosby ensemble sound). The most encouraging and notable features here are the appearance of good original material from within the band (written by Bob Wilber and Bob Haggart) and the increasingly prominent role that Wilber's superb soprano saxophone is taking in the group's playing. This is not to say that the other sidemen are being pushed aside. Yank Lawson's beautifully penetrating growl on trumpet turns up again and again, while Bud Freeman and Billy Butterfield both have their innings (a little more of Vic Dickenson and Ralph Sutton would have been nice—but maybe next time). The new material includes a superb ballad by Wilber, *Dreaming Butterflies*, which provides the kind of vehicle for his soprano saxophone that Duke Ellington used to give to Johnny Hodge's alto, another Wilber ballad, *A Long Way from Home*, which showcases his warm, low register clarinet, and several riff-and-blues pieces by Haggart celebrating clubs where the band has worked. The most effective and amusing is the rolling riff of *Frog and Nightgown*, while the most familiar is *Colonial Tavern*, which appears to be the home of *Sister Kate*. J.S.W.

COUNT BASIE AND HIS ORCHESTRA: Basic Basie, Count Basie Orchestra; Marshall Royal, Bobby Plater, Jerry Dodgion, solos; Bill Adkins, alto saxophone; Eddie Davis, tenor saxophone; Eric Dixon, flute; Buddy Morrow, trombone; Joe Newman, trumpet; Count Basie, piano; Chico O'Farrill, Eric Dixon, arr. MPS 25111, \$11.96 (two discs).

The polished Basie machine is so often put to work playing arrangements of "originals" that are copies of copies of copies of a Basic style

DO YOU REALLY KNOW THE LOWEST PRICE?

Receivers, tuners, amplifiers, speakers, tape recorders, decks, compact & packaged stereo systems... appliances & T.V., too!

CHOOSE THE EQUIPMENT YOU WANT! PRICE IT! THEN GET STEREO WORLD'S LOWEST PRICE!

Write for our lower than low instant quote! Our warehouse prices are too low to give over phone. Join the thousands of satisfied customers who have found out how much they save by writing! Your order will be shipped immediately, in factory sealed cartons. Our warehouse has over \$2,000,000.00 worth of merchandise in stock. Franchised distributors for 78 brands, so you get Full Factory Warranty, too!

STEREO WORLD

A Division of EBA Associates Inc.
 2329 Nostrand Ave. • Brooklyn, N.Y. 11210
 PHONE: (212) 252-3400 • (516) 433-8989

TV & APPLIANCE BARGAINS, TOO!

Most any brand of Color or Black & White TV, Air Conditioners, Washing Machines, Dryers, Refrigerators, Dish Washers, Freezers or Stoves at warehouse prices, too! WRITE!

CIRCLE 65 ON READER-SERVICE CARD

CIRCLE 51 ON READER-SERVICE CARD →

"The winner in our evaluation was the Sherwood S-7050"

Music World

A lot of manufacturers are content to build one super quality product upon which to base the reputation of their whole line.

That's why the review in *Music World* on our S-7050 receiver is significant.

It shows that even at the lower end of the line, the Sherwood reputation for quality is deserved. But equally important, that even on a modest budget you can get decent hi-fidelity components.

The criteria for judging was inclusive:

"We rated them [six receivers in the \$150 class] by the quality of

the music or sound they reproduced. We paid particular attention to detail and clarity [for it is here that reproduced music most often falls short] and to the lower notes, since both the power and the usable low end is at a real premium in receivers of this price range. FM reception was second in importance, followed by versatility, and last was attractiveness."

And here are the results:

"The winner of our evaluation was the Sherwood S-7050."

"The Sherwood simply put out more clean, usable power, particularly at the low end, than the others."

"The Pioneer costs \$20 more and still didn't equal Sherwood's performance."

"The FM section of the Sherwood was again the best of the group, pulling in stations some of the other receivers couldn't find . . ."

"The Sherwood receives a rating of excellent, and what's more, best overall . . ."

"Pioneer was a strong contender for first place overall and was just barely beaten by Sherwood, but what finally separated the two was the fact that Pioneer's cost is \$20 higher than that of Sherwood's."

There's more if you would like the full report. Just write to us. Sherwood Electronic Laboratories Inc., 4300 North California Avenue, Chicago, Illinois 60618.

Or see your Sherwood dealer.

SPECIFICATION MANUFACTURERS & MODEL	RMS POWER PER CHANNEL AT 8 OHMS			HARMONIC DISTORTION AT RATED POWER		I.M. at RATED POWER %	FREQUENCY RESPONSE	PRICE
	20Hz to 20KHz	4Hz to 20KHz	AT 1KHz	20Hz to 20KHz	AT 1KHz			
BSR McCNARD 40A	4	6	9	3.5	1.0	2.5	+0-6	\$159.95
HARMAN KARDON 230A	2.5	5	7	.45	.12	.22	.5	\$159.95
NIKKO STA-2010	1.5	3	5	3.0	.2	.7	+0-1	\$139.95
PIONEER SX 424	4	7	9.5	.8	.1	.29	+0-2	\$179.95
SHERWOOD S-7050	6	7	9	.8	.16	.4	+1-2	\$159.95
SONY HST-230A	1.7	3.5	7	.9	.23	.45	+0-4	\$149.95

Reprinted from MUSIC WORLD, October 1972.

Excitement by Sherwood





**Lowest
of the
LOW!**

Shamelessly Low Prices.

As one of America's largest wholesale distributors, we're guilty of shamelessly low prices. Our buying volume has made our prices the lowest. We seriously doubt you can find one lower . . . and that we're proud of. What's more, at S.C.A. you can select from hundreds of NEW, Factory Sealed, Full Warranty, Brand name, Hi-Fi Stereo components. If its in the Hi-Fi, Audio field we have it!

Write for a lowest of the low quote . . . or even better come down and see for yourself . . . we're not ashamed.

STEREO CORPORATION OF AMERICA

Dept. H.F. 2122 UTICA AVENUE,
BROOKLYN, NEW YORK 11234 (212) 338-8555
In L.I. 1180 HEMPSTEAD TPK, UNIONDALE

CIRCLE 60 ON READER-SERVICE CARD

**DIXIE SAVES YOU
MORE
BY MAIL!**

**ON NATIONALLY ADVERTISED
BRANDS • HI-FI COMPONENTS!**



**Write Today for Our FREE
36-page Wholesale Audio Catalog**

Dixie Hi-Fi really sells name-brand stereo gear at Wholesale prices. Prices even LOWER than the "discounters". Call or write for our newest 36-page Wholesale Catalog. Write for quotes too. Choose from the tops in stereo systems & components. Your orders filled promptly and shipped factory sealed and guaranteed.

DIXIE HI-FI WHOLESALERS
10140 Bacon Drive • Beltsville, Md. 20705

DIXIE HI-FI WHOLESALERS
10140 Bacon Drive • Beltsville, Md. 20705
Please rush me FREE 36 pg. Wholesale Audio Catalog and complete information. I understand there is no obligation.

Name _____
Address _____
City _____ State _____ Zip _____
Phone: 1-301-937-3090 HF-4

CIRCLE 16 ON READER-SERVICE CARD



**WHO ARE
THESE GUYS?**

We're a group of young people that are well informed about the HI-FI world. We're no ripoff. We give you the best value for your money, plus honest practical advice. Every major brand is in our line, we have stock for immediate delivery and you get factory sealed cartons with full warranty. Write your needs to us today and if it's an entire system, we'll save you even more. Send for free catalog, current mfg. specials and price list.

**WE'RE OFFERING YOU ALL
THE FAMOUS NAMES IN
STEREO COMPONENTS
BELOW
NORMAL DISTRIBUTORS' PRICES**

TOKYO SHAPIRO

26050 Richmond Road
Bedford Heights, Ohio 44146
Phone (216) 292-5832

ATTENTION:
Midwest Residents: Buy from us,
save excessive freight charges.

CIRCLE 62 ON READER-SERVICE CARD

**RECEIVERS
TUNERS
AMPLIFIERS**

**TAPE
RECORDERS
DECKS**

**LOW
PRICES**

**ON FAMOUS BRAND
NATIONALLY ADVERTISED
STEREO
COMPONENTS**

**FAST DELIVERY
FACTORY SEALED CARTONS
WRITE TODAY FOR OUR QUOTE**

**A. D. R.
AUDIO**

6200 CHILLUM PLACE N.W.
WASH., D.C. 20011
(202)
723-6060

**SEND FOR
OUR FREE
CATALOG**

**SPEAKERS
CARTRIDGES
COMPACTS**

**ALL
STEREO
SYSTEMS**

CIRCLE 2 ON READER-SERVICE CARD

that was established eons ago that one is apt to forget that, in this late stage of its career, the band has evolved from a creative jazz ensemble to the most polished of dance bands. Unfortunately, the band's recordings rarely focus on this aspect so this two-disc set is particularly welcome. In the process of showing how the band handles such pop standards as *Ain't Misbehavin'*, *The Lady Is a Tramp*, and *On the Sunny Side of the Street*, there is also a resurgence of freshening solos from the sidemen, solos that benefit from the old dance-band discipline of saying what you have to say in one or two choruses and remembering that there is a melody involved. There are a few solo features in this collection for tenor saxophonist Eddie Davis, but they occur within a very normal dance context. The arrangements by Chico O'Farrill are exemplary mixtures of sections, soloists, and rhythm, highlighted by his writing for the reeds. Basie, of course, is an exquisite pianist in such circumstances, tickling his way in and out of saxophones and occasionally (*Ain't Misbehavin'*) showing off his stride piano roots. J.S.W.

in brief

MARJOE. Chelsea 0598, \$5.98.

Marjoe the defected evangelist was a rather unique case. Marjoe the debut pop singer is not. He's O.K., and the backgrounds are highly professional. But one does not acquire singer-presence overnight. Hang in there, Marjoe Gortner. M.A.

DUANE ALLMAN: An Anthology. Capricorn 2CP 0109, \$9.98 (two discs).

Duane Allman, lead guitarist with the Allman Brothers Band, died in a motorcycle accident in October 1971 at the age of twenty-five. Since his death, two other members of this band have died. These LP's trace Allman's career from the days when he backed Wilson Pickett, Clarence Carter, Aretha Franklin, and King Curtis to his musical experiences with Eric Clapton, and ends when he was a superstar. The last side of this collection documents those superstar days and includes the musical history of one of the world's most unlucky bands. H.E.

WHITE DUCK. In Season. Uni 73140, \$4.98.

This four-man country-rock band from Nashville may have arrived at exactly the right time. White Duck's lead singer, Don Kloetzke, is mean and surly. He sings well even though he does so with a snarl. "Punk-rock" is making a sensational comeback. Yes, White Duck may have arrived at exactly the right time. H.E.

MANDRILL: Composite Truth. Polydor PD 5043, \$5.98.

Santana started the jazz/Latin/rock trend. Mandrill is New York's entry in the field. This is sensuous and exciting music, marred only by too much "hey-brother"-ing in the lyrics. M.J.

PETER HAMMILL: Fool's Mate. Charisma CAS 1037, \$5.98.

These songs were written by Peter Hammill three or four years ago, when Hammill was a member of Van der Graaf. They are somewhat colorless, occasionally monotonous, and sometimes much too distraught. H.E.

The Quietest Revox

One of the most compelling reasons for buying a Revox is the sounds it doesn't make.

No spurious pops or clicks. No wavering, fluttering tones. No distracting hum. And best of all, virtually noise-free electronics.

Take our new A77 Mk III for example. We manufacture it to such close tolerances and with such exacting attention to detail, that it is generally regarded as one of the quietest tape recorders ever made.

Unfortunately, no matter how quiet our electronics are, there is still the inherent problem of tape hiss.

And that's where our new Revox A77/ Dolby B recorder comes in.

By now, the virtues of the Dolby Noise Reduction system are too well known to require any elaboration on our part.

Suffice it to say, for all practical

purposes the last major stumbling block to quality, noise-free recording has finally been eliminated.

Listening to tapes on the new Revox/Dolby B is a revelatory experience. Tape hiss is virtually non-existent. The music seems to emerge from a background of velvety silence. And at 3-3/4 i.p.s. the absence of extraneous noise is truly startling.

But no mere description of the Revox/Dolby B can adequately convey the experience awaiting you the first time you listen to a tape made on this remarkable machine.

Your nearest Revox dealer will be delighted to audition the Quietest Revox

for you. Once you've heard it, you'll understand why we say...

Revox delivers what all the rest only promise.



the tape deck

BY R.D. DARRELL

Smetana Firsts—and Last. A dangerous weakness of the widely accepted music-appreciation approach that focuses listeners' attention almost exclusively on masterpieces is that its proponents—and victims—miss out on the milder, yet often more endearing, enjoyment of both the lesser works of the masters and the best achievements of presumed minor composers. So I have logical grounds for recommending the investigation of four little-known and lightly valued orchestral works by Smetana: the first three and the last of his symphonic poems, those long overshadowed by the six in the *Má Vlast* cycle and most of all by its popular *Vlatava* (*The Moldau*).

A far stronger stimulus, however, to making contagious my own interest in the first tape representations of these works is my freely confessed personal affinity for Czech music in general and that of Smetana in particular. That doesn't mean that I exaggerate their relatively slight, yet by no means inconsiderable, historical and aesthetic significance, or rank them near the *Má Vlast* cycle, *The Bartered Bride*, or the String Quartet *From My Life*. But it does intensify my hope that at least some readers, especially those who share my tastes to any degree, will make an effort to hear the current Kubelik/Bavarian Radio Symphony sequel to their complete *Má Vlast* of March 1972, the four symphonic poems in Deutsche Grammophon 3300 262 cassette, or 89 453 8-track cartridge, \$6.98 each; also DG/Ampex L 3248, 7½-ips reel, \$7.95.

Smetana's first major orchestral score was *Richard III*, Op. 11, of 1858—the same year that his idol Liszt wrote the last of his tone poems, also based on a Shakespearean subject, *Hamlet*. It was soon followed—while Smetana was still an expatriate pianist/conductor in Göteborg, Sweden, where he lived and worked from 1856 to 1861—by the similarly structured *Wallenstein's Camp*, Op. 14 (originally conceived as an overture to Schiller's play about the Thirty Years' War general), and *Hakon Jarl*, Op. 16 (celebrating the victory of Christianity over the last of the pagan rulers of Norway). Episodic and in some respects immature as all three works may be, they already reveal the fresh verve and zest, as well as the instinctive gift for vivid orchestral coloring, that Smetana was to develop so much more fully later. The remaining work here, the *Prague Carnival* of 1883 (less than a year before the composer died in an insane asylum), is something else again: a flawed master-

piece, the first part (Introduction and Polonaise) of a planned much larger structure. Yet as the last musical utterance of Smetana's once-joyous, now-tragic genius, it has a very special poignance for his admirers. And one of the most fervent of these surely is Kubelik, who inspires his Bavarian players and DG engineers to their finest efforts.

Benzdrined Brandenburgs. While tape collectors who are also Baroque-era purists wait impatiently for the first taped Bach *Brandenburg* Concertos featuring both authentic period instruments and authentically styled readings throughout, they are given what is undoubtedly the most controversial of all the six available tapings—one featuring mostly, but not all, period instruments and an interpretative approach that is purportedly proper, but which is often likely to outrage musicologists' notions of Baroque-era propriety, in tempo choices in particular. For the leader and harpsichord soloist there is Anthony Newman, whose earlier Bach organ and harpsichord recordings have violently divided not only specialists but laymen into fervent fans and no less passionate objectors.

He does it again, sometimes even mind-splitting individuals (like myself) into schizophrenic love/hate reactions to his and his "friends'" *Brandenburgs* (Columbia M2T 31398, two Dolbyized cassettes, \$13.98; also QMA 31398, two Q-8 cartridges, \$15.98). There are moments, particularly in the later concertos, when I'm forced to concede that the Newman fans do have a lot to exult in, but there are other moments, particularly in the First Concerto, when I find the nervous, even slapdash readings downright infuriating—a reaction that isn't helped at all by the failure of both tape versions to supply annotations or personnel identifications. (Perhaps a booklet is available on request, but there is no packaging notice of that.)

Yet whatever one's responses to such inconsistently variable interpretations, it's impossible not to be impressed by the exceptional lucidity (and often tonal beauty) of the quite closely recorded performances. This is notable in stereo, but of course the extreme clarity of inner details is even more striking in quadraphony, where the distribution of sound sources all around one may take some getting used to. When one does get used to it, the chamber-music nature of the *Brandenburgs* (so often obscured in bigger-ensemble, even orchestral, performances) is given better justice than in any mono or stereo version I've heard before. In most other respects, however, my preferred taping remains Britten's for London (February 1972).

Opera as Chamber Music might seem a

contradiction in terms—until one remembers such rare exemplars as Purcell's *Dido and Aeneas* or Richard Strauss's "conversation piece" *Capriccio*. This last of his operas makes no attempt to meet the demands of effective opera-house staging, yet it represents the Old Master's vocal and orchestral genius so well that it is a "natural" for home listening. So the first tape edition (indeed first stereo recording) of *Capriccio* surely will find an even wider audience than one aimed exclusively at Strauss devotees already familiar with its special charms. The vocal parts are mostly extremely well sung (by Janowitz, Fischer-Dieskau, Karl Ridderbusch, et al.), but it probably is the superbly recorded orchestral playing by the Bavarian Radio Symphony under Karl Böhm that gives near irresistibility to DG/Ampex R 7038, two 7½-ips reels, \$21.95 (texts-and-notes booklet included).

And Continuing Somewhat Off the Beaten Paths, I welcome the first-tape/first-recorded edition of Paganini's long-lost Third Violin Concerto, with Szeryng making the most of its virtuoso solo part, ably accompanied by the London Symphony under Alexander Gibson (Philips/Ampex L 5175, 7½-ips reel, \$7.95)...

... also the latest Stokowskian triumphs: the best version yet of Ives's Second Orchestral Set and a Messiaen *Ascension* seductive enough to make enthusiastic converts of listeners previously insensible to this composer's highly specialized appeal—two sonically superb Phase-4 recordings (London/Ampex M 94060 Dolbyized cassette, M 95060 8-track cartridge, \$6.95 each; also L 75060, 7½-ips reel, \$7.95)...

... and another overwhelmingly impressive coupling example of today's recording technology and orchestral playing (by Steinberg and the Bostonians) at their best: the first tape editions of Hindemith's most-loved work, the *Mathis der Maler* Symphony (DG's 1962-66 vocal and orchestral excerpts from the original opera are apparently out of print nowadays in both disc and tape editions) and his less well known *Concert Music for Strings and Brass*, Op. 50, composed for the fiftieth anniversary season of the Boston Symphony (DG/Ampex L 3246, 7½-ips reel, \$7.95; also DG 3300 268 cassette and 89 454 8-track cartridge, \$6.98 each)...

... to which might be added a Bach program unusual (today) only in that its familiar *Italian Concerto*, C minor Fantasia, Second *English* and Sixth *French* Suites are played on the piano rather than the harpsichord—but notable for Alicia de Larrocha's immaculate pianism and gleamingly pure recording (London/Ampex L 80253, 7½-ips reel, \$7.95).

HIGH FIDELITY CLASSIFIED

1515 Broadway, New York, N. Y. 10036 • Phone: (212) 764-7300

Rates: \$1.00 per word. Minimum \$10.00. Words in caps at 10¢ extra each.

Display Classified

1 inch by 1 column—\$200.
2 inch by 1 column— 400.
3 inch by 1 column— 600.

Full Payment Must Accompany All Copy for Classified Ads except those placed by accredited advertising agencies.

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

My classified ad copy is attached.

for sale

RARE ROMANTIC PIANO SCORES—Moscheles, Henselt, Herz, Litolff, Scharwenka, Scriabin, etc. Free catalog. MUSIC TREASURE PUBLICATIONS, Box 127, Highbridge Station, Bronx, New York 10452

CANADIANS—DYNACO COMPONENTS at TREMENDOUS DISCOUNTS. Write En-Jay Sales, Hornepayne, Ontario

TEST FREE COMPARISONS

Comparisons by Pittsburgh's Audio experts of over 100 speakers, receivers, changers, and cartridges included in the most informative catalog of its kind. Complete with lowest wholesale prices.

Wholesale Audio Inc
3916 SAW MILL RUN BLVD., D-1
PITTS., PA. 25527 (412) 884-8797

SAVE MONEY BY THE BUSHEL WHERE THE CORN GROWS. Fantastic Savings on Name Brand Stereo Equipment... WRITE FOR QUOTE. MIDWEST AUDIO WHOLESALE, P.O. BOX 1132, WATERLOO, IOWA 50704.

AR, KLH, ADVENT, DYNACO, ADC, RECTILINEAR OWNERS—low cost electronic equalization for your particular speakers overcomes limitations of bookshelf enclosures, provides full-range performance. Complete specifications, test reports, from Norman Laboratories, 520 Highland Parkway, Norman, Oklahoma 73069

Heathkit AR1500 factory tested and aligned \$495. Fritz Mercer (502) 637-3088

miscellaneous

SLEEP-LEARNING—HYPNOTISM! TAPES, RECORDS, books, equipment. Also Alpha Brainwave Feedback devices. Free catalog. Autosuggestion, Box 24-F, Olympia, Washington 98501

KLIPSCH, JBL, TANNOY, MARANTZ, THORENS, RABCO. No discounting. Superior Sound, 1801 Brewerton Rd., Syracuse, N. Y. 13211

DIAMOND NEEDLES and Stereo Cartridges at Discount prices for Shure, Pickering, Stanton, Empire, Grado and ADC. Send for free catalog. All merchandise brand new and factory sealed. LYLE CARTRIDGES, Dept. H, Box 69, Kensington Station, Brooklyn, New York 11218.

Stereo Components, Appliances, low quotes. \$1.00 for catalog. Defa Electronics, 2209 B'Way, N.Y., N.Y. 10024 (212) 874-0900.

Lowest prices on Stereo components—National Brands—Electronic Centers, Houston, Texas, 77005.

THE HORN SPEAKER vintage audio-electronic newspaper 50¢ \$3.00 yearly. Box 12, Kleberg, Texas 75145.

THE CORK STORE. Everything in Cork, 361 East 49th Street, N.Y., N.Y. 10017, 758-0586

Anyone interested in formation of Jascha Heifetz Society for collection and preservation of records, documents and memorabilia relating to life and career of Heifetz please contact Ronald Penn, 200 West 86th St., New York, N.Y. 10024.

INTEGRATED CIRCUIT KITS—Free catalog. FRAZIER & ASSOCIATES, 3809 Surfwood Road, Malibu, California 90265.

Empty Phonograph record covers. White or black cardboard covers, plastic lined inner sleeves, 78 and 45 covers, hinged boxes, 12", 10", 7". Cabco Room 301-1, 89 East Woodruff, Columbus, Ohio 43201

Protect your records Poly sleeves for jackets 5¢ Roundbottom Inner sleeves 5¢ Poly lined paper sleeves 11¢ White jackets 25¢ Postage \$1.00. Record Supply House, Hillburn, New York 10931.

services

RENT 4-TRACK OPEN REEL TAPES—ALL MAJOR labels—3,000 different—free brochure. Stereo-Parti, 57 St. James Drive, Santa Rosa, Cal. 95401

RENT STEREO TAPES \$1.50 week. Postpaid—new. Catalog 25¢. Tape Library, Box 8126, Washington, D.C. 20024.

CASSETTES! 60-minute stereo/mono 'background music' rent also—90 days: \$1.50. Majestic, 9651 Foxbury, Pico Rivera, California.

new equipment for sale

DON'T PAY THE HIGH MAIL ORDER PRICES. THIEVES WARE HOUSE IS COMING TO YOUR AREA. FRANCHISES AVAILABLE. THIEVES WAREHOUSE, P. O. BOX 8057, PENSACOLA, FLORIDA 32505.

New low prices on components, systems, same DAY QUOTES! FAST, LOW-COST GUARANTEED DELIVERY! YOU'LL HEAR MORE FROM REDWOOD STEREO!! R.S.C., PO BOX 2794, SAN RAFAEL, CALIF. 94901. (415) 472-2255.

BUY DIRECT FROM ENGLAND. Save money! Decca, SME, Transcribers, Tandberg, Revox, Cambridge, KEF, Godt Speakers, Ortofon, Leak, Goldring, B&O. Price list free. For catalog send \$2.00 bill (\$4.00 airtail). Credited on \$100.00 purchase. Goodwins, 7 Broadway, Woodgreen, London N22. Visitors welcome.

Protect your valuable equipment with a professional security system. Low prices. No wires. Easy installation. Write: Electrodyne, P.O. Box 230, Brooklyn, N.Y. 11223

tapes & records

'HARD TO GET' RECORDS—ALL SPEEDS, RECORD Exchange, 842 Seventh Avenue, New York, N.Y. 10019

SCOTCH RECORDING TAPE, LOWEST PRICES, TAPE CENTER, Box 4305C, Washington, D.C. 20012

LIVE OPERA, CONCERTO, SYMPHONIC, TAPE BARGAINS!—\$3.50—(REELS & CASSETTES), BOX 1101, WOODHAVEN, NEW YORK 11421

OPERA RECORDS—rare live performances now available for the first time on top quality LP recordings. Ed Rosen, Box 97, Freeport, N.Y. 11520.

SHOW ALBUMS—Rare, out-of-print LPs. Large list 10¢. Broadway/Hollywood Recordings, Georgetown, CT 06829.

Records—soundtracks, shows, cut-outs. Send wants—we'll quote. Lesco, 2205 Marylane, Broomall, Pa. 19008.

ANY RECORD, ANY TAPE AT LOWEST DISCOUNT PRICES. Enroll in Saturnian Record Club. \$1.00 Lifetime Membership Fee brings you a Free Schwann Catalogue and Forms for immediate ordering of any record at unmatchably low prices. No minimum, no limit. Write Saturnian Record Club, 136 Walker St., Lenox, Mass. 01240, Box H F

Soundtracks. Large free catalog, Star-15, Rt. 2 Box 1944R, Escondido, Calif 92025.

Live opera, concert tapes. Catalog, Collector's Vault, 625 South Governor, Iowa City, Iowa 52240

"THE NEW McKINNEY'S COTTON PICKERS" (1930-style Hot Dance/Jazz Orchestra) Stereo LP, \$5.50. Bountiful Record Corporation, 12311 Gratiot, Detroit, Michigan 48205

Basf, Meinorex, Scotch, TDK, Reels, Cassette, 8-tracks. Lowest Prices. S & S Audio, P.O. Box 523, Skokie, Ill. 60076



NEW EMPTY TAPE REELS (BULK)			
3" PLASTIC	.05	7" (4" HUB)	.34
4" PLASTIC	.12	7" "SCOTCH"	.49
5" PLASTIC	.14	7" SELF THREADING	.69
5" (3" HUB)	.24	10" NAB METAL	3.80
7" PLASTIC	.16	10" NAB FIBERGLASS	1.20
7" HEAVY DUTY	.24	10" 3/4" FIBERGLASS	1.20

ABOVE LESS 5% (100) 10% (400) 20% (1000)
"LIKE NEW" FIBERGLASS, 10" (3/4" HOLE) 50¢, 100, 40¢, 500, 35¢, 1000, 25¢, 3000, 19¢ EA. 2-PIECE WHITEHINGED BOX, 7", 9¢, 10", 39¢.



FACTORY FRESH CHOICE OF SCOTCH = 150' = 203, 1800 FOOT 1-MIL POLYESTER, 7" REELS; OR AMPEX = 611, 1200 FT., 7" ACETATE.

QUANTITY	1-11	12+	48+
= 150-18 SCOTCH, POLYESTER, 1800 FT.	1.95	1.83	1.75
= 203-18 SCOTCH, LOW NOISE, 1800 FT.	2.65	2.55	2.45
= 611-12 AMPEX, ACETATE, 1200 FT.	1.68	1.50	1.39

SCOTCH BRAND CASSETTES

SC-45 LOW NOISE, 45 MIN.	1.20	1.17	1.15
SC-45 HIGH ENERGY, 45 MIN.	1.43	1.39	1.32
SC-60, 1 HR. LOW NOISE	1.30	1.26	1.18
SC-60, 1 HR. HIGH ENERGY	1.62	1.58	1.49
SC-90 1 1/2 HRS. LOW NOISE	1.94	1.90	1.76
SC-90 1 1/2 HRS. HIGH ENERGY	2.51	2.47	2.23
SC-120 2 HRS. LOW NOISE	2.52	2.48	2.29

ADD 10% TO ABOVE TAPE PRICES FOR SHIPPING/HANDLING.—5% OVER \$80.00. (EXTRA BOXES, REELS, ETC.—PLEASE INCLUDE FUNDS FOR WEIGHT AND DISTANCE).

SAXITONE TAPE SALES

1776 Columbia Rd., NW, Wash., D.C. 20009

Opera catalog free. Opera recorder, 862 East 51st St., Brooklyn, N.Y. 11203

Live opera tapes from capitals of the world. Top quality copies. Extensive catalogue free. A. Fischer, Box 83, Fordham Station, Bronx, N.Y. 10458

BUY IRISH TAPE at discount prices, get Free leaders trailers. Write for catalog and order form. Also ask for pre-recorded specials: Direct Mail Cassette Corp., Box 71, Plainville, N.Y. 11803.

8-TRACK Blank Cartridges \$1.29. 25 to 70 minutes, Scotch Tape, quantity discounts. AUDIODYNE Co., P.O. Box 825, San Jose, California 95106

OLD RADIO PROGRAMS, LARGE SELECTION, REELS OR CASSETTES, SAMPLE TAPE AND CATALOG \$1.00 AUDIO ANTIQUES, BOX 6651, CLEVELAND, OHIO 44101.

FILM-STAGE SOUNDTRACKS. Large free list. A. Lutsky, Box 7342 Miami, Fla. 33155.

Hobby Records Prices cut. Movie-other LP's. Free list. 1312 18th, Monroe, La. 71201.

LIVE OPERA PERFORMANCES ON REEL-TO-REEL TAPES. Incredible performances dating back 40 years, from PONSSELLE, CALLAS. Catalog, MR TAPE, Box 138, Murray Hill Station, N.Y.C. 10016.

RARE out-of-print motion picture soundtrack and show albums. Steiner, North Waxman, Bernstein, Styne, etc. Only the best. Send 25¢ for new catalog to ReCollections—P.O. Box 197, Roselle Park, N.J. 07204.

BASF—MEMOREX—Audio and Video Recording Tape. BSC Inc., Box 1181 #HF, Melrose Park, IL 60161.

Rococo Records: Famous Voices of the Past, vocal, instrumental, orchestral. Free numerical list; detailed catalogue \$1.00. Box 175 Station "K", Toronto, Ontario, Canada.

ALBUMS \$2.00 AND LESS! WE BREAK THE PRICE BARRIER ON RECORDS. NO CLUB TO JOIN. NO MINIMUM PURCHASE. NO MEMBERSHIP FEES! SEND 25¢ FOR OUR CATALOGUE LISTING HUNDREDS OF ALBUMS AT ONLY \$2.00 EACH. INCLUDED IS ROCK, BLUES, CLASSICAL, JAZZ, SOUNDTRACKS, AND MORE. WAREHOUSE RECORD SALES, DEPT. H, 6716 NORTH BROAD STREET, PHILADELPHIA, PENNSYLVANIA 19126.

OPERA TAPES—GREAT PERFORMANCES OF PAST 35 years. Free catalog, Ed Rosen, P.O. Box =97, Freeport, N.Y. 11520.

Soundtrack album's from films. Whalon, 2321-U Hill, Redondo Beach, Calif. 90278.

1930-1962 radio programs on tape. Huge catalog! Sample recordings! \$1.00, refundable!! AM Treasures, Box 192 W. Babylon, N.Y. 11702.



Meet the creator.

It creates echo, cross echo and rotating echo.

It overdubs, mixes down and masters.

It produces "backwards" recordings and pan-pot effects.

It turns one musician into a whole group.

It does just about everything a studio does —
except hand you a bill.

It's the creator — TEAC's amazing Model 3340 4-Channel Tape Deck, backed by TEAC's exclusive two-year Warranty of Confidence.*

The 3340 is a skillful blend of advanced electronics and precision mechanics that reflects professional sophistication: 10½" reels. Quick and smooth three-motor transport. Four studio-calibrated VU meters. Eight input controls for mic/line mixing. Dual bias. 7½ and 15 ips studio accurate speeds. And Simul-Sync.™

Simul-Sync is TEAC's unique electronic system that eliminates the time lag you get with conventional record-playback monitoring. Which means that each track you lay down will be in perfect sync with the next one, and the next, and the next. And it opens up a realm of creative sound limited only by the borders of imagination.

If creative involvement is what you're after, meet the creator — the TEAC 3340 4-Channel Simul-Sync Tape Deck. (Or the 7" reel, 3¾/7½ ips version, the 2340). When it comes to creative recording, they perform miracles.

The sound of a new generation
TEAC.



CIRCLE 67 ON READER-SERVICE CARD

*TEAC or one of its authorized service stations will make all necessary repairs to any TEAC TAPE DECK resulting from defects in workmanship or material for two full years from the date of purchase free of charge to the original purchaser. This warranty applies only to TEAC products sold in the United States.

The TEAC 2340 and 3340 are priced at \$759.50 and \$849.50, respectively. All prices subject to change without notice. For complete information, please write to TEAC, 7733 Telegraph Road, Montebello, California 90640.

In Canada: White Electronic Development Corp., Ltd., Toronto.
TEAC Corporation, 1-8-1 Nishi-shinjuku, Shinjuku-ku, Tokyo, Japan.
TEAC EUROPE N.V., Kabelweg 45-47, Amsterdam-W.2, Holland.
Hi-Fi, S.A. Alta Fidelidad, Hidalgo 1679, Guadalajara, Jal., Mexico.

KENWOOD 4 CHANNEL



Live-Performance Sound
and a New Dimension of
Stereo Enjoyment:

KR-6140A

320-WATT (IHF), AM/FM-STEREO, 4-CHANNEL RECEIVER



The KENWOOD KR-6140A will give you sound reproduction so true-to-life you will actually sense the hush of the concert hall and feel the vibrance of the music as it surrounds you. You can enjoy all of the presently available new 4-channel program sources: Discrete 4-channel reproduction; a wide new selection of SQ records; new excitement from FM-Stereo with derived 4-channel reception. Even your present 2-channel tapes and records will surprise you with new brilliance as you hear them in synthesized 4-channel reproduction. For a new dimension in stereo enjoyment, choose the versatility, flexibility, and quality of the KR-6140A.

For complete specifications, write . . .



KENWOOD

15777 So. Broadway, Gardena, Calif. 90248 ■ 72-02 Fifty-first Ave., Woodside, N.Y. 11377
In Canada: Magnasonic Canada, Ltd., Toronto, Ontario; Montreal, Quebec; Vancouver, B.C.

CIRCLE 36 ON READER-SERVICE CARD